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On behalf of the board of directors and staff, welcome to the ninth annual Edmonton Folk Music Festival. Once again we are pleased and proud to offer a wide variety of outdoor musical entertainment for the whole family. Over the years the Edmonton Folk Music Festival has grown into one of the largest and most successful events of its kind in Canada. The success of the festival is no real surprise given the amazing commitment and energy of over 600 volunteers and the beautiful natural amphitheatre of Gallagher Park.

Sit back and experience the Edmonton Folk Music Festival—it's yours to enjoy.

*Rob Simmons
Chairman, Board of Directors*

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THE EDMONTON FOLK MUSIC FESTIVAL PROGRAM BOOK

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Messages



Once again I have the pleasure of extending greetings from the City of Edmonton to all participants in the Edmonton Folk Music Festival.

Edmonton, The City of Champions, is well known for its hospitality and for its cultural mosaic. The Folk Music Festival is a highly successful reflection of this city's rich diversity.

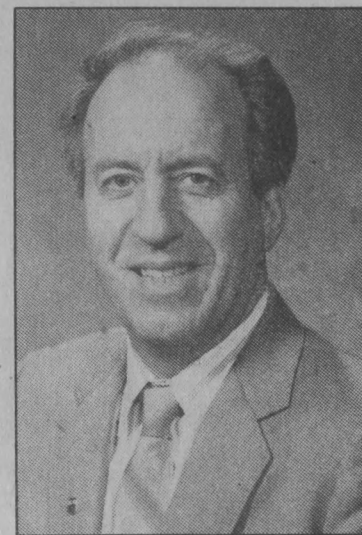
This weekend, audiences will be treated to a wide variety of music, everything from bluegrass to Tex-Mex. The organizers and more than 600 volunteers are to be commended for putting this fine festival together.

On behalf of the citizens of Edmonton, I extend best wishes for a warm, sunny weekend, good times and good tunes for all!

Sincerely yours,

Laurence Decore
Mayor

From the Mayor



On behalf of the Province of Alberta I would like to welcome you to this year's Edmonton Folk Music Festival. This outstanding event has grown and developed into one of the key components of Edmonton's summer festival series. The festival offers much more than just folk music: it is a feast of musical styles, designed to satisfy the most discriminating tastes of music lovers of many kinds.

From Bill Monroe to Jane Siberry, this weekend offers the very best entertainment and musical talent from across North America.

I would like to thank Holger Petersen and the many other organizers and volunteers who have made this festival the outstanding summer attraction that it is. Congratulations to you all, and best wishes for the best Edmonton Folk Music Festival ever.

Yours truly,

Greg Stevens,
Minister
Alberta Culture and Multiculturalism

From the Minister

Tributes

G A B Y ' ' M R . P O L K A ' ' H A A S

We lost an ardent supporter and fine performer when Gaby Haas died last November.

Known internationally as "Canada's Mr. Polka," Gaby Haas had a remarkable and varied career as a bandleader, broadcaster and businessman. He was an accordion virtuoso and recorded more than 50 albums during his career. He also composed some 100 waltzes, polkas and country tunes, and headlined an estimated 12,000 concert and dance dates throughout North America. He was featured in a 20-minute National Film Board documentary and per-

formed on a variety of television and radio programs, including Don Messer's Jubilee.

The long-time resident of Edmonton was the recipient of the lifetime achievement award which was presented by the Alberta Recording Industry Association. In 1986 he earned a place in the Guinness Book of World Records for hosting the longest-running radio show. His weekly 60-minute program of European music—Continental Musicale—marked its 40th anniversary on ACCESS Radio CKUA on Sept. 21, 1986.



E D D I E ' ' C L E A N H E A D ' ' V I N S O N



Eddie "Cleanhead" Vinson, a bluesinger and alto saxophone player known for his coarse instrumental style balanced by smooth vocals, died a few weeks before he was scheduled to perform at the Edmonton Folk Music Festival.

The 70-year-old Vinson, who performed in Edmonton this past winter, had been suffering from cancer of the esophagus and entered the California Medical Centre in mid-June for treatment. He died of a heart attack.

Vinson sang with the Cootie Williams Orchestra in the 1940s and was best known for such songs as Cher-

ry Red, Kidney Stew Blues, and Somebody's Got to Go.

He got his nickname for his bald head, which he often joked about in the lyrics of his songs, including Cleanhead Blues.

He toured through the U.S. with bands fronted by Chester Boone and Milton Larkin during the 1930s. In 1940, he toured with blues legend Bill Broonzy.

Rediscovered by band leader Johnny Otis, Vinson moved to Los Angeles more than 20 years ago. He was extremely popular among jazz and blues fans.

*The Edmonton Folk Music Festival notes with sadness
the passing of the following since the last festival:*

Jean Carignan
Clifton Chenier
Sarah Cleveland

Jesse Ed Davis
Cynthia Gooding
Gaby Haas

Molly O'Day
Memphis Slim
Eddie "Cleanhead" Vinson

Blueprint for the festival

By Peggie Graham

When the last notes of the Sunday night finale have faded into the darkness and the lights have gone down on the 9th annual Edmonton Folk Music Festival, in a sense the work of the festival is only beginning.

These three days in August are the culmination of countless hours of work. And that happens not just in the days and weeks leading up to the festival when the site crew performs its annual magical transformation act at Gallagher Park, it goes on year round.

The festival's two permanent staff members, General Manager Andy Laskiwsky and Volunteer Co-ordinator/Publicist Kate Carey, look after the myriad of administrative details that entail operating a half-million dollar event. Meanwhile, an impressive number of volunteers are also doing their part.

Established as a limited company under the Companies Act, the festival is currently restricted to 50 members. This group meets at least three times a year and is the backbone of the organization. Most of the members have been volunteers for a number of years and have demonstrated a commitment that extends beyond the three days in August when the festival is held.

Members are also what make the festival's committee structure tick. In your travels around the site this weekend you're likely to come across some of these dedicated people, they'll be the ones ready and willing to sell you raffle tickets.

The fund-raising committee has worked diligently on

everything from canvassing members for donations to operating a successful garage sale and setting up an additional crew to sell raffle tickets. (Got yours yet?) You may be hearing from them this weekend and any support you can offer will be gratefully received. Tax receipt? No problem!

The membership committee is responsible for preparing policies and procedures dealing with membership concerns and keeping up-to-date records to allow others to become involved in the festival.

The planning committee has been given the mammoth task of developing a policy and procedures manual for the organization. One of the newer committees to be established, it will also assist other committees in developing their mandates and terms of reference.

The production committee is developing a production manual for the festival. Each year a production manager is hired, on a temporary basis, to design and oversee the setup of the festival site. This committee's finished product will make life easier for the production manager, with itemized lists and plans outlining the million and one production materials needed.

These committees all report to the board of directors. Each year three new directors are elected to the board from the ranks of the general membership.

The nine-member board, chaired by Rob Simmons, meets monthly throughout the year. While some could say that sitting through a board meeting is a true sign of



Keeping them fed and satisfied

dedication, these members also wear other hats during the festival weekend. They'll be doing things such as selling records, picking up performers from the airport, overseeing the menu in the site kitchen, toting up the accounts, and much more. During the year, the board is responsible to the members for the overall operation of the festival, financial management, planning and policy direction.

And then there's the bingo crew. Once a month, sometimes twice, 16 or 20 people report for bingo duty. They sell cards, take in and pay out cash and are on the run for the evening. Then when it's over, they clean up the place. It might sound like work to you but don't tell them that—they have a good time. At the same time they also do a terrific job raising badly needed funds to purchase equipment and supplies for the festival.

The Edmonton Folk Music Festival is involved in the city's active arts community. Both staff members are part of local groups, Andy with the Edmonton Convention and Tourism Authority and the festivals committee, and Kate with Celebration of Women in the Arts.

The festivals committee which includes representatives from all of Edmonton's summer events from the children's festival to The Fringe, is embarking on a unique co-operative effort this year. This group will carry out a major marketing survey under the Canada-Alberta Tourism Agreement. Those of you who live in Edmonton know about the entertaining and exciting events going on. The survey will help identify how more people from elsewhere in the province and in the country can get in on the secret. Your co-operation will help all of the festivals grow stronger.

During the summer months the festival's staff grows to include a production manager and assistants, a promotions manager and crew, as well as support staff. These individuals are on the go from morning to night, promoting the festival at shopping malls and other events, building stages, marquees and painting signs. Their time with the festival may be short, but their contribution is invaluable, they help put it all together and make it work.

And last but not least there are the 600 or so people who become the Edmonton Folk Music Festival each year—the volunteers. They're everywhere, you can't help but see them.

While the festival has a year-round presence in the community, these are the people who have helped create the tremendous international reputation that Edmonton enjoys. If you're a first-time visitor to the festival, welcome, you'll soon see proof of the renowned hospitality and great entertainment. If you've been here before, welcome back. And enjoy.

Peggie Graham is an Edmonton freelance writer, immediate past president of the Edmonton Folk Music Festival's Board of Directors and a member of the Other Voices editorial collective.

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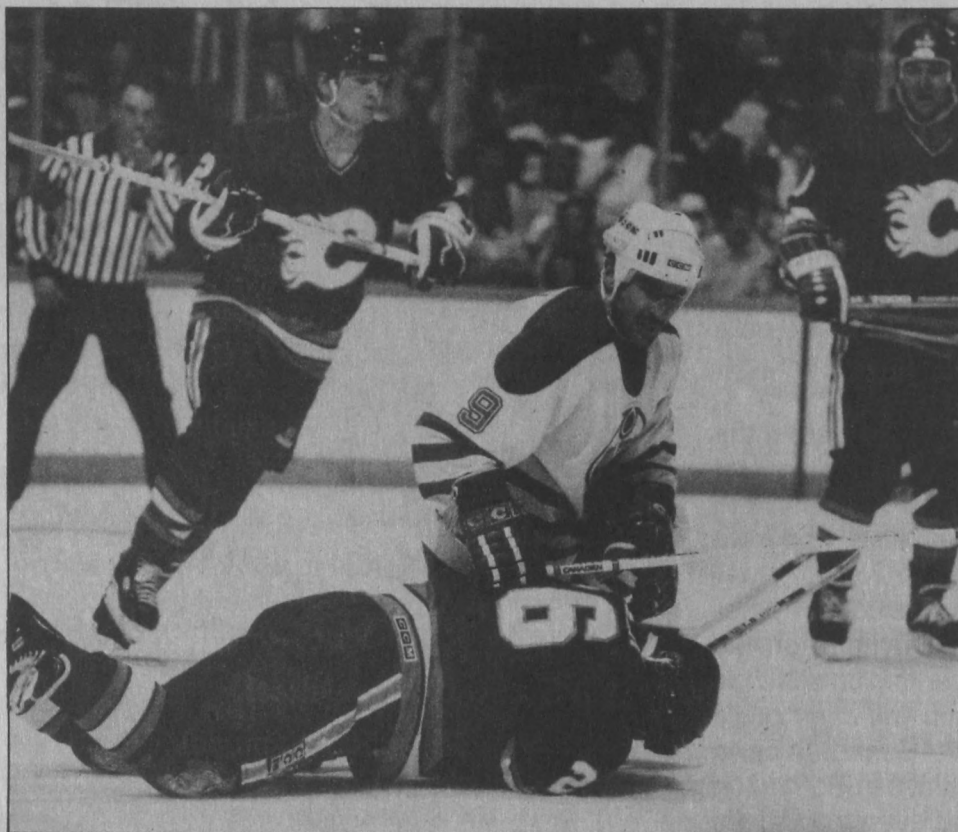
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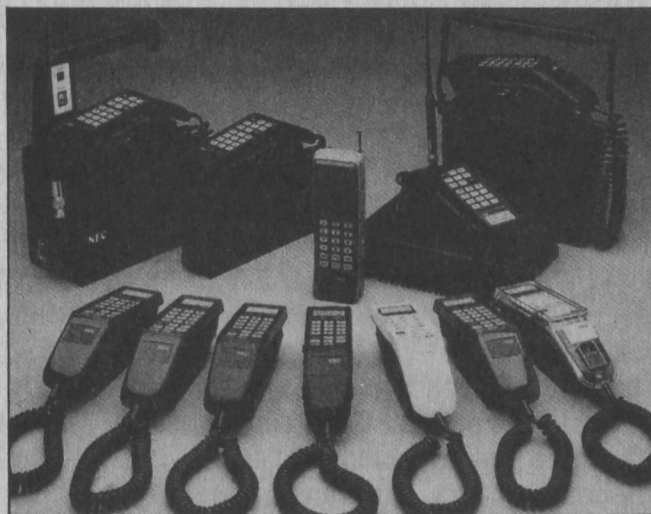
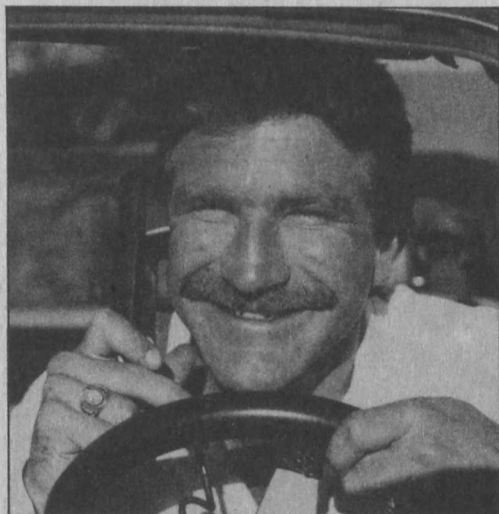
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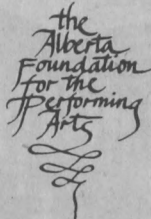
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The Music Man

By Alan Kellogg

A nice guy.

The appellation has followed Holger Petersen around like a patch of blue (or a bad cheque, depending on your perspective) for years.

Still, if the 38-year-old artistic director of the Edmonton Folk Music Festival, radio fixture and C.E.O. of Stony Plain Records is indeed courtly in his manners, the moniker doesn't even come close to describing the matrix of hard nosed-business sensibilities, youthful enthusiasm and sheer survival skills that make up the man. Say what you will—pro or con—one-dimensional the guy ain't.

There are roots.

Petersen was born off the coast of Schleswig-Holstein on the verdant island of Pellworm in 1949, the progeny of generations of German fishermen who have plied the North Sea for bounties of eel and shrimp for thousands of years. Musical genes and the tradition of wearing many hamburgs simultaneously are easily traceable. Holger's grandfather, Nicholas Lehrman, wrote folksongs, ran a hotel called The Strand, guided nature tours, rescued downed British flyers during the war and generally led a life interesting enough to have been the subject of a biography.

Holger is working on it.

Feeling the crunch of the post-war German economy, the Petersens moved to rural Manitoba in the mid-'50s after father George had worked for a while alone in the new country, following the immigrant's familiar litany of saving, then sending for the family. Greener pastures in the burgeoning oil patch of the

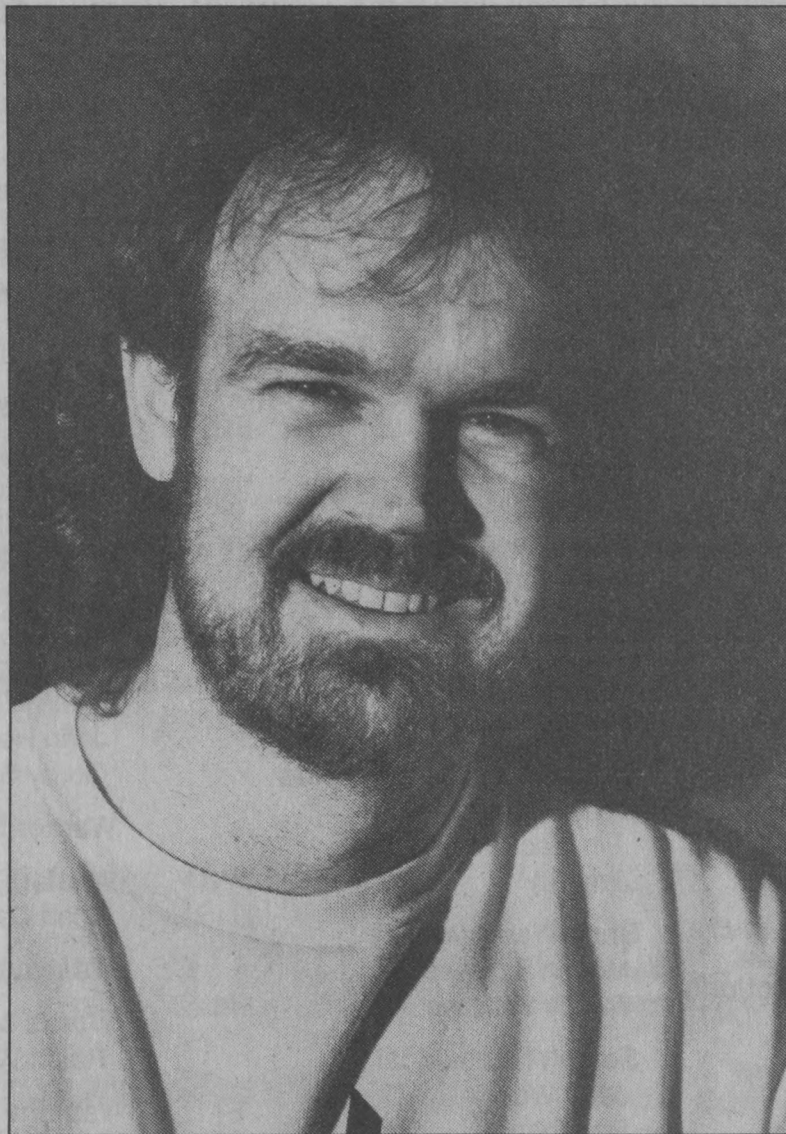
day precipitated a move to Edmonton, where the elder settled on a garage, and later, travel business. It was yer basic normal, quiet, happy Canuck middle-class childhood. Grade school at Rutherford and Donnan, high school at Bonnie Doon and eventually, the then-brand new radio-TV program at NAIT. With some pride, Petersen ticks

off the list of his graduating class who have gone on to bigger things, like TV anchors Paul Griffith and Bob Chelmick, filmmaker Arvi Liimatainen, et al.

Concurrent with all this was an interest in music—particularly blues—and especially collecting of same records. Fond, barely pubescent memories involve a gangly kid rooting through the boxes of downtown jukebox distributors, searching for a King Curtis or Willie Dixon. That library has now grown to over 10,000 records, larger than most established, medium-sized radio stations would deign to catalogue. There were high school (and later) bands, in which Petersen played drums, often at U of A parties, steadily if not spectacularly, as he would be the first to admit. The Glass Prism, Spiney Norman's Whoopee Band and early Hot Cottage incarnations come to mind.

Meanwhile, Petersen was also digging the weekend sounds of Tony

Dillon-Davis' programs at CKUA, sowing the seeds for a relationship with the provincial government station that would shape his life and career. Petersen phoned up Dillon-Davis saying he wanted to contribute interviews for the show.



Holger Petersen

"Tony let me do interviews for his show, and I started hanging around every rock concert in town, even out of town," recalls Petersen. "I remember going to Vancouver to do Jorma Kaukonen, Alvin Lee, you name it. And I also recall going to (then station manager) Jack Hagerman to ask for a raise. I got bumped from \$10 to \$35 an interview," he laughs.

The interviews developed into announcing jobs, to the HP Sauce and Natch'l Blues—shows that continue today. And also, to the recording business, as Petersen, Jazz City boss Marc Vasey and CFRN anchor Bob Chelmick recorded an amazing cross-section of name, world-class musicians (unknown, but oh-so-worthwhile types including yours truly) for CKUA's seminal Acme Sausage Company series. Petersen also captained the release of the program's compilation album in 1974, opening yet another angle on the biz. Fired up to become a top-flight record producer, he cut discs for bluesmen Walter Horton, Johnny Shines and Roosevelt Sykes, Saskatchewan stringband Humphrey and the Dumptrucks, Irish folk legend Liam Clancey, and singer-songwriter Paul Hann.

Hann's second progressive country album, *Another Tumbleweed*, launched Petersen's own Stony Plain label in 1976, the first of some 128 releases and an international reputation. The year before, he had joined the board of the Winnipeg Folk Festival, and liked what he heard and saw. "I was sitting around backstage at the second Winnipeg festival. I turned around and there was Roosevelt Sykes, a hero. And Jack Elliot rambled in—just off the plane. He had just been jamming with Dylan and Bob Neuwirth. I loved the ambience, the lifestyle—I thought this was for me!"

Instrumental as a board member for the early Edmonton festivals, Petersen took over as artistic director in 1986, following the departure of Don Whelan. Performers'

lists since that time have reflected Petersen's contention that the Edmonton festival had to expand the boundaries of the folk definition, as far as possible, to survive. It's a stance that has added to the box-office numbers, but angered some purists.

Petersen demurs.

"Every city has to have its own festival and each one is different. In Edmonton, we simply don't have the population base to be too narrow. For example, we have a long, honest tradition of country music around here that Vancouver or Toronto may lack—and we're going to pay attention to our own roots. If anything, my programming philosophy has been to create special occasions—settings you just wouldn't see anywhere else. Rosanne Cash and Rodney Crowell with Guy Clark, the Dumptrucks reunion, Leon McAuliffe with Hot Rize this year, Jane Siberry's acoustic set—I really enjoy putting the right combinations together."

And he will undoubtedly miss it, for Petersen doggedly claims this weekend will be his swan song (make it Rodney Crowell's *Song for A Life*) as artistic director. In a statement he seems to have down pat, he claims the success of his record label, the continuing radio shows on CKUA and CBC and more time with his son Matthew (born on Elvis' birthday) and the vicissitudes of a "happy go lucky bachelor" militate against another year in the hot seat.

If so, he will have made his mark before festival audiences, as he has in his other endeavors. Stereotypical "nice guy" or not, Petersen has quietly carved out a place for himself in a tough business—leaving hundreds of music listeners the better for it.

Alan Kellogg is the senior arts and entertainment columnist for the Edmonton Journal, and a friend of folk festivals for many years standing.



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Bob Neuwirth can paint, too

By Alan Reynolds

Bob Neuwirth paints pictures. No, he's not another of those celebrity entertainers who paints landscapes or cute pictures of other famous people. Bob is a serious abstract painter whose work is deeply rooted in mainstream painting. He is an educated artist with a history that included attending the Boston Museum School of Fine Arts and teaching at the Art Centre Gallery of Design in Pasadena, Calif. He also maintains a full-time studio in Venice, Calif. His friends in the world of visual arts include such diverse artists as Bruce Marden, Ron Davis, Ed Moses, Arthur Yanoff and Larry Poons.

He has on more than one occasion not played music so he could devote his time to the visual arts. It has been his habit to do works on paper while travelling, not to entertain himself during the daytime, but to record his feelings and impressions of local colour and shapes. These works will act as points of reference back in the studio for the larger works on canvas.

The medium Bob prefers is acrylic water-based paints. The acrylic allows him to use colour transparency to build up the paint so the colours are rich in their depth and intensity. His style could be described as figure ground—that is to say, colours are applied over the whole surface of the canvas and then additional colour is drawn on to and into areas of the picture to create simplified non-representational objects or shapes.

Bob's works, his songs and his paintings have a very pictorial or visual arrangement to them. His songs paint vivid scenes, one can easily find a touchstone to follow. They are like narrative allegories and quite simple in their structure. Both are filled with the references to journey and growth in such a fashion that we are drawn into a vivid mosaic of sights and sounds. When either listening or looking it is possible to visualize the settings, the shapes and even the colours as very real. The concept of going for the light as opposed to darkness is a common theme to both. His search for quality of experience and practice are not just evidence but need.

The pictures share this reference to

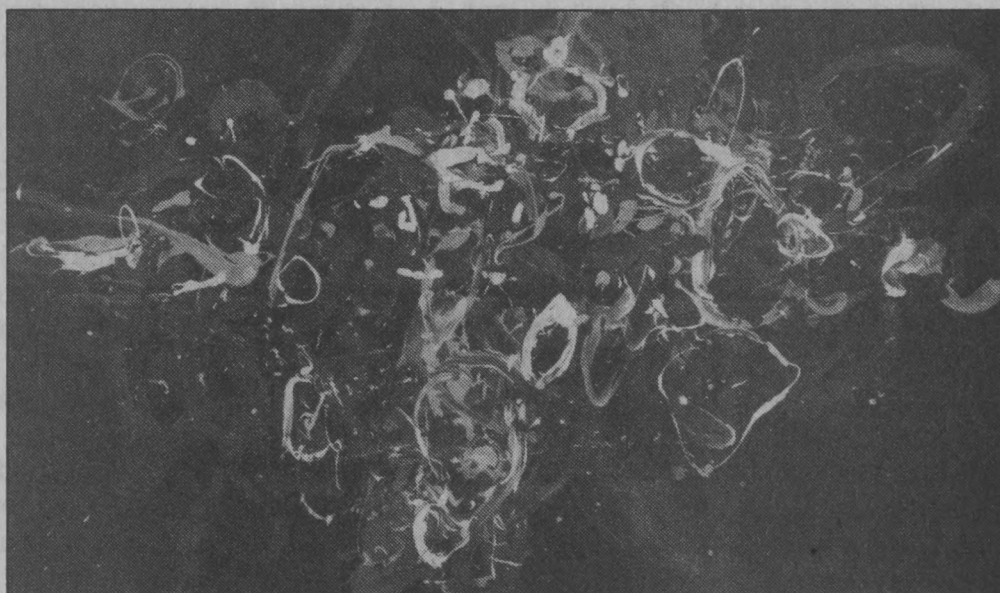
the places he has been, not so much as in actual description of each detail but in the sense of the joyful use of the qualities of light, colour and tone of the experience.

The simplicity of the music and the painting can initially lull or fool the viewer/listener into thinking that the work is perhaps unsophisticated—maybe even primitive. In Bob's erstwhile pursuit of clarity of message he too can succumb to describing himself as a primitive. This is just romance in lust of a simple label for a very complex ability to be able to cut through detail and present an idea with succinct elegance.

The painting and music are cool in their manner, even humble in affectations. This can be beguiling to the viewer or listener. The humor, the amusement, the interest to audience serves Bob's purpose well. He draws in all manner the sounds and sight of his environment. His passion for clarity, for quality and his ability to draw out and reflect the lessons that bring spiritual growth to him. Again, the cool style and the subdued manner is not designed to confront the audience in a grandiose way but to subtly allow the ideas to gently attract on to the greater values he knows to be truthful. Both art forms allow one to meditate and decide for oneself these universal concepts of living.

As Bob's works grow in the formal qualities of the two mediums, the lack of the garish promotions of the shock, "Hi, don't you just love my newness," do not in any way lessen the message. Works that are not tricky, gimmicky or hyper are a very refreshing difference in a world so set in passing off fancy effect and nonsense as truth.

Alan Reynolds is an Edmonton-based sculptor.





Workin' Man's Music

By Doug Langille

You certainly cannot dismiss the blues as one-dimensional. Not only do the blues cover practically every aspect of the human experience, like honest-to-goodness folk music, it also varies greatly. Add to this the individual stylistic preferences of the artists, and you have one broad-based art form.

Geographically there are distinctive regional and city styles. The classic regional styles range from the melodic, ragtime-like guitar blues of the Eastern Piedmont states of Georgia and the Carolinas to the hard, rhythmic, unrelenting Mississippi Delta blues. From Texas come the lonesome single-note guitar blues and the loose, rocking Texas barrelhouse piano blues. The latter was essentially as background to the rowdiness of whorehouses and gaming establishments. The West Coast blues of California is characterized by an urbane synthesis of Texas guitar and piano, and Kansas City jump styles.

As distinctive city styles, Kansas City, Jackson, Miss., St. Louis, and Chicago come to mind. Kansas City was the open-ended focal point for the southwest territorial swing jump bands of the 1930s. Jackson, Miss., provided a base for the Tommy Johnson-led school of blues, guitarists during the late 1920s and '30s. The St. Louis style in the 1920s and '30s focused on intricate guitar or guitar/piano duets. St. Louis blues figures included Walter Davis, Hi. Henry Brown, Henry Townsend, Roosevelt

Sykes and Charley Jordan.

The ensemble styles that evolved in Chicago in the 1950s and '60s should need little introduction. These were the styles that influenced the Stones, Animals, Clapton, Butterfield and others. The classic models include the guitar, harp, piano, bass and drums ensembles of Howlin' Wolf or Muddy Waters, and the guitar, bass and drum unit of Magic Sam.

Through time the blues evolved as technology, tastes and the message changed. The technological shift was from acoustic to electric instrumentation. Shifting tastes have brought rock, soul and funk elements back into the blues. As a form of "folk" expression the blues are updated through themes that deal with everything from AIDS to Reagan to economics. Above all, blues remain an accessible, working-class music.

The 1988 Edmonton Folk Music Festival has again performed some magic to bring together solid performers representing a wide slice from the broad blues spectrum. Piano traditions are covered by Mr. B. The Kansas City phenomena is handled by Big Miller. The Legendary Blues Band have the classic Chicago ensemble sound amply taken care of, while Kelly Jay and Rusty Reed illustrate how this sound was taken to the Canadian bar scene from the 1960s through 1988. Snooks Eaglin mixes blues with his New Orleans R & B, and Dr. Ross takes us back to

traditional harmonica originating with the likes of John Lee "Sonny Boy" Williamson.

Mark Brown, aka Mr. B, is a walking, talking and, of course, playing encyclopedia of blues piano. He covers the full range from Texas barrelhouse through to the Chicago boogie woogie with tributes to masters such as Leroy Carr. Mr. B adds his own stylistic embellishments to enhance the already rich tradition of blues piano.

Clarence "Big" Miller should not be taken for granted just because he uses Edmonton as a base. "Big" came from the Kansas City scene of the 1930s. He fronted his own jump bands, and worked with the likes of Jay McShann. From the 1930s on through the '60s he toured the U.S. extensively. "Big" comes from the same school of blues shouters that graduated Rushing, Witherspoon, Joe Turner and Wynonie Harris. Although "Big's" repertoire is strongly rooted in the Kansas City tradition, he can pull out Big Bill Broonzy, Muddy Waters, Roy Brown or some strong gospel when the spirit moves.

The Legendary Blues Band makes the subtle intricacies and interplay of Chicago ensemble blues sound easy. Drummer Willie Smith and bassist Calvin Jones helped keep the Muddy Waters Band solid throughout the 1960s and '70s. These two formed the basis of Legendary Blues Band along with other Muddy Band members: Luther Johnson, Pinetop Perkins and Jerry Portnoy. Johnson, Perkins and Portnoy have all gone in other directions. Chicago bluesman Smokey Smothers has since joined the band to add his downhome guitar and Jimmy Reed inspired vocals.

Carrying the Chicago Blues a step or two across the border are Kelly Jay and Rusty Reed. Kelly was the founder and force behind Canada's most popular blues/rock group, Crowbar, and more recently has been

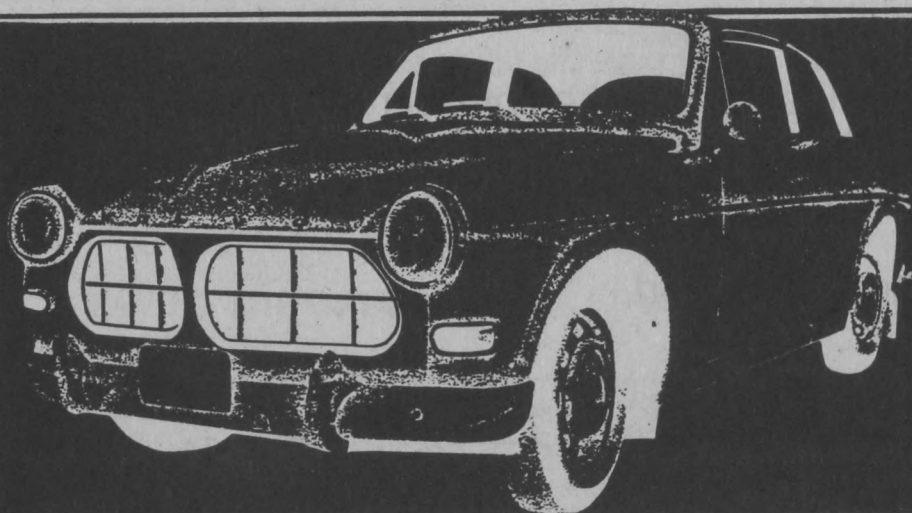
picking up his guitar to work periodically with Edmonton harmonica ace, Rusty Reed. Rusty is a full-tone and melodic player from the Butterfield, Big and Little Walter, and Sonny Boy schools. Not only is he a strong ensemble leader, but also one of the most sensitive sidemen around, equally at home with acoustic or electric settings.

Outside the eclectic, I would not want to categorize Snooks Eaglin. He has worked primarily in and around a variety of New Orleans musical forms. He has worked with Professor Longhair (that's him smoking on House Party New Orleans Style—Rounder 2057), worked with washboard bands, played straight blues, been a folkie and a hard New Orleans R & B force. He is a regular at the New Orleans Jazz and Heritage Festival where in 1987 he was definitely in a hot New Orleans mode.

Dr. Isaiah Ross the Harmonica Boss not only represents a real downhome, traditional side of the blues, but is also a significant creative force. Whether he is curing some Boogie Disease with a Chicago Breakdown, or is laying out some real downhome blues like General Motors Blues or Industrial Blues, this one man band is contagious. Influenced by the likes of Arthur Crudup and John Lee "Sonny Boy" Williamson, Dr. Ross plays guitar, drums, and rack harp behind his vocals. His solo harp work is what really takes the listener back to the rural South of the 1930s and 40s.

Given this wide-ranging blues program, there should be plenty happening to make the blues concerts and related workshops appeal to all blues tastes. Be sure to drop by and listen to some live, living blues.

Doug Langille is a contributor to Coda Magazine and host of CJSR-FM's Off the Wall every Wednesday night from 8:00 p.m. to 9:30 p.m.



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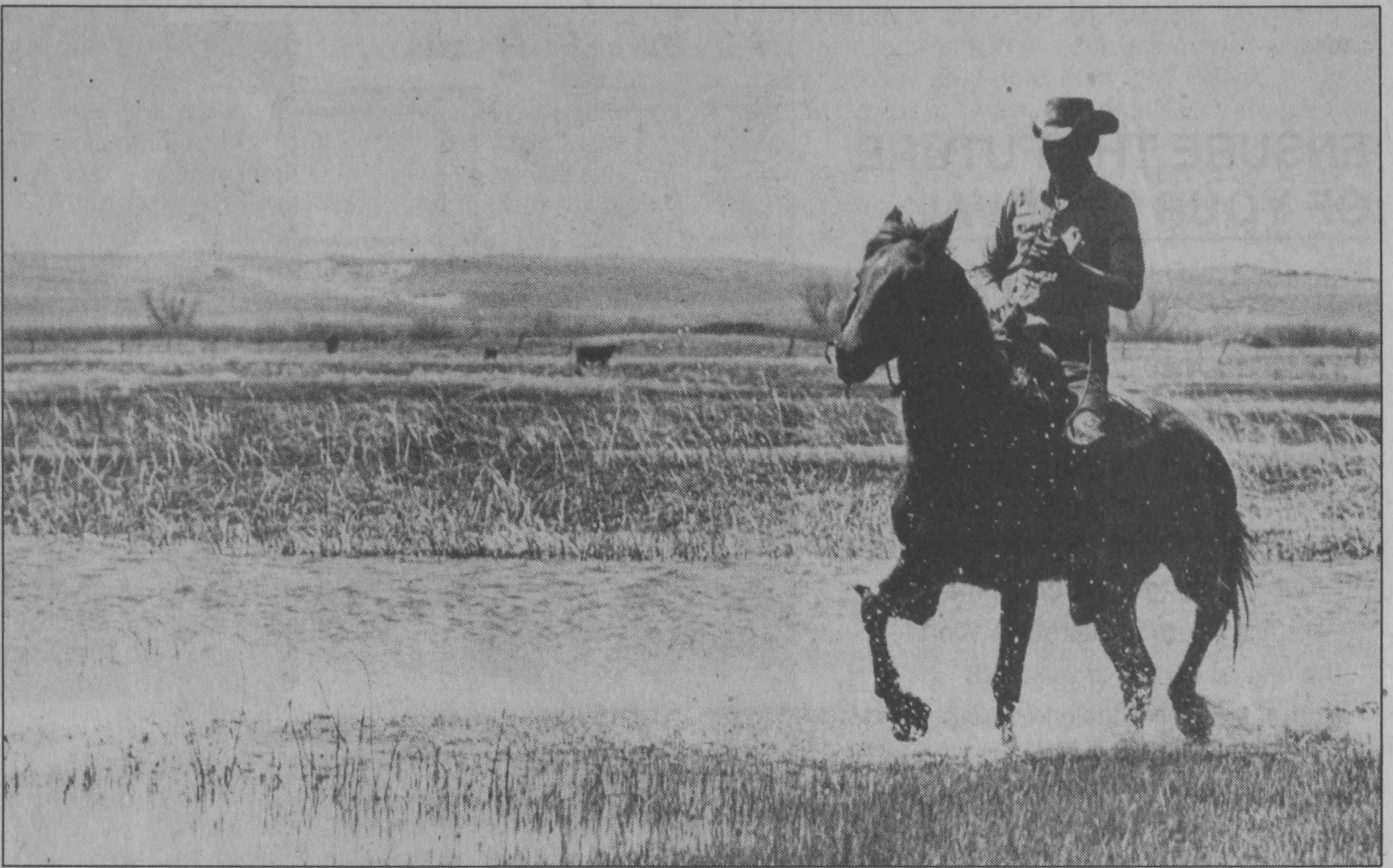
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Texas Outlaws

By Peter North

Texas, for those of us who haven't been there, is envisioned as a mythical place.

Folklore and legends of the sprawling landmass are well known to just about everyone on this continent. Who hasn't heard of the Alamo?

Certainly its geographical location has to be one of its biggest assets when it comes to inquiring why it has spawned so many legendary figures. Texas is bordered by four states, New Mexico, Arkansas, Oklahoma, and Louisiana in addition to the country of Mexico. Surrounded by traditions established centuries before the arrival of European settlers, Texans couldn't help but to benefit from such immediate influences, thus giving us the world, some distinct musical sounds.

In terms of contemporary music, Texas is named in the same breath as Tennessee (Nashville and Memphis), Chicago, and New Orleans. But unlike the aforementioned, Texas seems to know no boundaries when it

comes to musical styles.

Some of the all-time greats in contemporary musical history hail from the Lone Star State and their influences are still strongly felt. One has to look no further than Buddy Holly, Bob Wills and T-Bone Walker to see that.

When something new is happening in contemporary music with folk roots, Texas is continually on the cutting edge.

Fifteen years ago Waylon Jennings and Willie Nelson began pushing country music out of the doldrums and with their rocketing success the two exposed a generation to a new breed of singer-songwriters most of whom hailed from Texas—their home state.

More recently the resurgence of the blues has stemmed from the hard work of Texans who slugged it out on the bar and nightclub circuits of North America and Europe, namely The Fabulous Thunderbirds and Stevie Ray Vaughan.

During the last two Edmonton Folk Music Festivals we have been able to catch some of that Texas music, mostly in the singer-songwriter genre (Guy Clark and Townes Van Zandt) but never before have Texans played such a prominent role as at this year's fest.

Looking down the list, Leon McAuliffe's name jumps to the forefront. A pioneer of the steel guitar, McAuliffe was a mainstay in Bob Wills Texas Playboys. He has influenced just about every musician who has taken up the instrument. Al Perkins, who also hails from Texas and appeared here with Chris Hillman a couple of years ago would quickly attest to that.

The accordion has long been an instrument associated with the music of Texas and this year you'll be listening to two of the masters, Flaco Jimenez and Ponty Bone, yet both have distinctly different styles and both can be traced to unique musical communities.

Jimenez's freewheeling Mexican flair is known as Conjunto and he will be backed by the man who first brought him to international attention in the early '70s, San Antonio's Doug Sahm. Sahm of course is no stranger to these parts, he participated in the past two festivals.

Bones' songs are a blend of Cajun and blues music. But what the two accordionists have in common is the feeling that the music still draws on traditions that can be

traced back to a family or neighborhood environment. Listening to their music it's not hard to imagine a community-hall dance floor, somewhere in Texas, packed with kids and grown-ups. Isn't that what folk music is all about?

Lyle Lovett is a country superstar in the making. He combines jazz and country in a fashion that sets him apart from any other artists currently on the charts.

Darden Smith's debut album also exhibits musical cross pollination with a Clark/Van Zandt writing approach coupled with western swing arrangements. His latest record was produced by the current torch bearer of western swing, Ray Benson, whose musical maturity is evident in *Asleep at the Wheel*.

The list doesn't end there. Performances by Jimmie Dale Gilmore and Butch Hancock and Marce Lacounture should not be missed, either.

In addition to the Texas residents, there are many other performers here this weekend who have been influenced by the many sounds of the state, including our own Mark Koenig and the Grande Ol' Uproar, as well as Brooklyn's Tom Russell. When glancing over this line-up, I can't help but think of the song *Is Anybody Going To San Antone*. But it looks as though half of San Antone is here.

Peter North is a freelance writer and talent coordinator.

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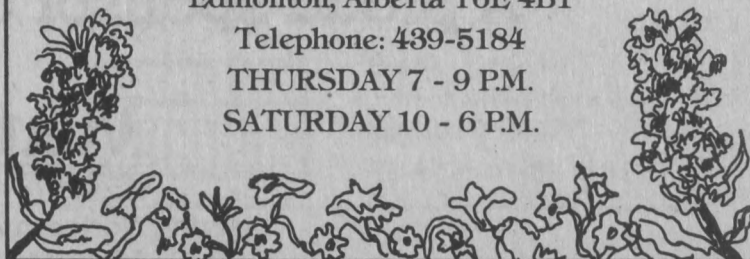
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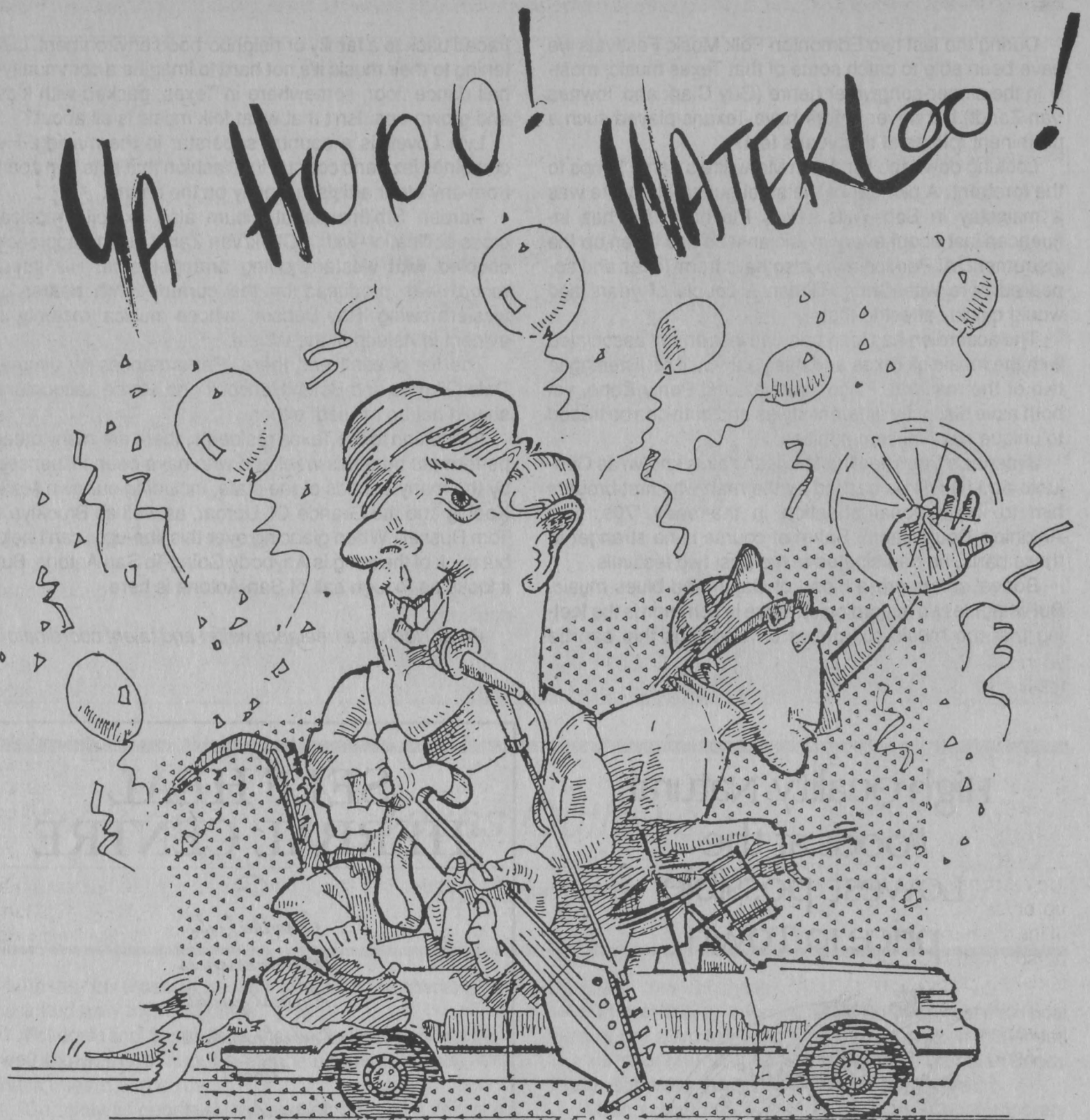
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Mustering the Troops

By Mary Thurber

Our festival is run by a staff of over 600 volunteers. We wondered how all those people are recruited and looked after so we had Mary Thurber interview Lindsay Allen, the volunteer co-ordinator, and Kate Carey who has been the co-ordinator since 1986 and is currently at home with her new baby.

Mary: What is the incentive for people to volunteer?

Kate: My reasons for volunteering when I started at the Mariposa festival were excitement, the people you meet, and the chance to take an active part in the festival rather than just watching. The initial reasons that people have are meeting the performers or the chance to be backstage, but those tend to be less important in the long run.

Lindsay: FUN!! Some of the crews stay together for years and they are like a family—really close friends. The festival also gives some material rewards: a T-shirt, meals during the festival and parties.

Mary: *Do you get enough volunteers?*

Lindsay: Sometimes more than we need and we really can't take in extras because of the costs. Right now I have 60 applications on file.

Mary: *How do you organize so many people?*

Lindsay: All volunteers are divided into crews which are responsible for certain jobs such as kitchen, bike lock up, or media. Each crew has a co-ordinator who does most of the organizing for his or her area. I'm more of a resource person to the co-ordinators. They tell me what they need to do the job properly and I get it for them. I also act as a sounding board for ideas, or give advice on how to handle problems.

Mary: *Are some crews more popular than others?*

Kate: A lot of people want to be on the hospitality crew.



They're the people who get the performers from the airport, help them get rooms, etc. They are small crews and usually 100 per cent of them return every year so there aren't many openings. The security crew is hard to fill because we need so many people.

Mary: What is the most hours put in by anyone?

Lindsay: The site crew, who build the place two weeks prior to the festival and tear it down afterwards, puts in a minimum of 60 hours, but most put in more like 150 hours of 12-hour days.

The advantage for them is that they don't have to work during the festival weekend. The normal commitment is 15 hours during the festival weekend plus organizational meetings.

Mary: *Do you give awards to volunteers?*

Kate: We gave four awards last year for the first time. They were for service above and beyond the call of duty for that particular year. We plan to keep doing that.

Lindsay: We also usually give the site crew a little extra for all their work. For example, last year they got jackets. The new volunteers are usually surprised by the dedication of our volunteers. Some people take their holidays or come from out of town just to work for us.

Mary: *Is your job a tough one?*

Lindsay: The last two weeks before the festival are a madhouse: long days, meetings every night—but it's fun.

Mary: What about when the festival is over? How do you keep busy in the winter?

Kate: We run concerts, prepare publicity, work on fundraising projects—and get geared up for the next rush!

Mary Thurber is the host of *Before the Deluge* which airs Saturday 11 am to 1 pm on CJSR. She's a volunteer herself.

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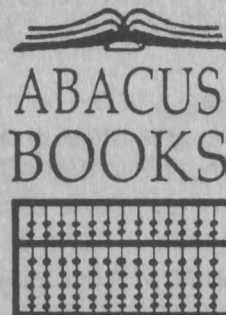
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Sassy & Hip

By James Adams

Like a lot of 20th century music, jazz has wended, sometimes wobbled its way between the poles of simplicity and complexity.

It's always been a troubled—and troubling—music, alternately heating up and cooling down. It started out as a kind of folk entertainment heard in bars, brothels and dance halls and played by strangely garbed musicians with names like Satchmo, Bix, Prez, Fats, Bullmoose. Even the titles the early jazzers gave their tunes—Potato Head Blues, Shoe Shine Boy, Taxi War Dance—seemed to indicate nothing of great seriousness was at stake.

By the mid-1940s, however, jazz was being regarded by many not as a novelty but as a serious art form. Even though the music continued—and, in many instances, continues—to be played primarily in cramped, noisy clubs with liquor sales and lots of smoke, its devotees now thought of it as “America’s indigenous classical music”—but one that had missed the gentrification associated with the concert hall and the art gallery. Even if the artists still wore “funny” clothes and made lewd noises on their instruments, they now were seen as virtuosi of the highest order—the equals, in fact, of their more genteel classical counterparts.

This elevation of jazz moved into high gear with the triumph of be-bop over swing—Benny Goodman, Woody Herman, Artie Shaw—in the late 1940s and the ascendance of larger-than-life soloists like Charlie Parker, Bud Powell, Max Roach, Dizzy Gillespie and, later, Sonny Rollins. Some jazz fans, in fact, saw be-bop as a kind of race revenge: here, they declared, is a style so involved, so difficult that “no white man can possibly rip it off and get rich doing so.”

Since this watershed we’ve seen artists—both black and white—who have tried to make jazz more and more “serious,” more complex, more sophisticated. Others, heeding Ezra Pound’s observation that “music atrophies too much when it departs from the dance,” have deemed this self-conscious quest for innovation self-defeating and have chosen, instead, to root their expression in jazz’s earthier “folk” forms like the blues, gospel and rhythm and blues. Still others have tried to find sundry “middle” roads.



A group like the still-extant Modern Jazz Quartet (MJQ), for instance, turned a lot of heads in the mid-1950s by donning well-tailored tuxedos worthy of the finest symphony orchestras. The parallels with classical artistry carried over into the quartet’s repertoire, which owed as much to music of the Baroque, Renaissance and Romantic periods as it did to be-bop or the blues. At the same time, the MJQ’s leader, pianist John Lewis, was an ardent promoter of avant-gardist Ornette Coleman who, when he first appeared in the late 1950s, was vilified by many as at best a creature from another planet—at worst a fraud.

Jazz then is hardly a pure style. While it’s true that since the mid-1940s be-bop has been the pre-eminent jazz idiom—the form that even the most novice listener can identify, somehow, as being unmistakably JAZZ—jazz musicians have shown no aversion to borrowing from “high” and “low” sources, or from using instrumentation and structures commonly associated with non-jazz music.

Several of the acts you’re hearing this weekend offer proof of this. David Grisman’s lyrical blend of mandolin, guitar and violin, for example, owes as much to bluegrass and Antonio Vivaldi as it does the hot sounds of Stephane Grappelli and Django Reinhardt. David Amram may have played Dixieland and fronted jazz big bands, but let’s not forget he also attended the Oberline Conservatory, conducted the Brooklyn Philharmonia and knows his way around a bewildering number of Third World instruments.

And what would rocker Joe Jackson’s *Jumping Jive* LP of 1981 have been without the songbook of Cab Calloway and classic tunes like *Minnie the Moocher*—one of North

America's first million-selling records—Reefer Man and Hotcha Razz-Ma-Tazz? In fact, who could fashion designers Giorgio Armani, Perry Ellis and Issey Miyake have gone to except Cab as the inspiration for their multi-pleated, heavily-draped creations? You also can detect Cab's sassy sensibility and hip way with a lyric in the zippy presentation of Edmonton's own singing Alley Scatz.

The blues, of course, remain one of the major touchstones of jazz. Even artists who have been on jazz's "cutting edge," individuals like Ornette Coleman, Archie Shepp, Muhal Richard Abrams and Sam Rivers have demonstrated a keen appreciation of and familiarity with the idiom. Interestingly enough, Big Miller has been claimed with equal fervor by both blues and jazz aficionados. Miller, of course, has his roots in Kansas City, that funky town which spawned Charlie Parker, Jay McShann, Count Basie and Lester Young, among other luminaries.

It's true that jazz, at its most "outside," can be a fiercely demanding, even impenetrable music. It's doubtful, for instance, that we'll ever see pianist Cecil Taylor, violinist Leroy Jenkins or multi-instrumentalist Anthony Braxton at a folk music festival. Still, when the music hews to its roots in ragtime and the blues, or heeds the rousing raunchiness of Jimi Hendrix or the gypsy lilt of Django, well, you don't need a PhD to let you know that your head is bobbing, your body is twitching and your ears are having a very good time.

James Adams writes on jazz, among other things, for the Arts & Entertainment section of the Edmonton Journal.

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gate, provide information, feed the performers and keep the park spotless. Even the members of the board of directors—past and present—are among the volunteers.

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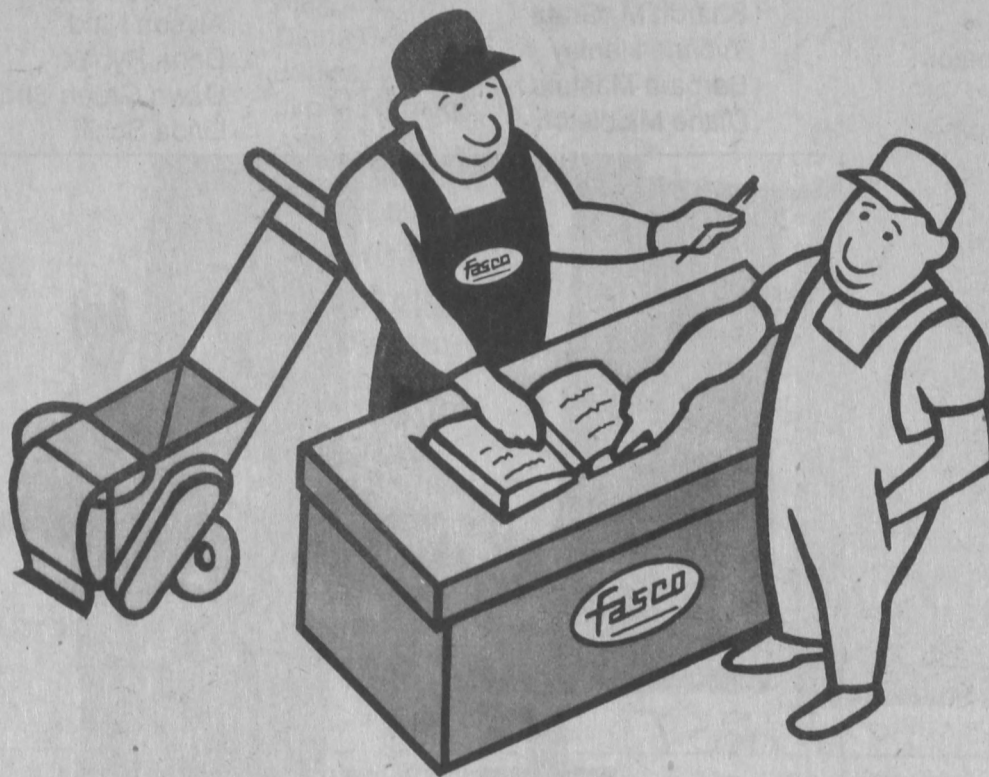
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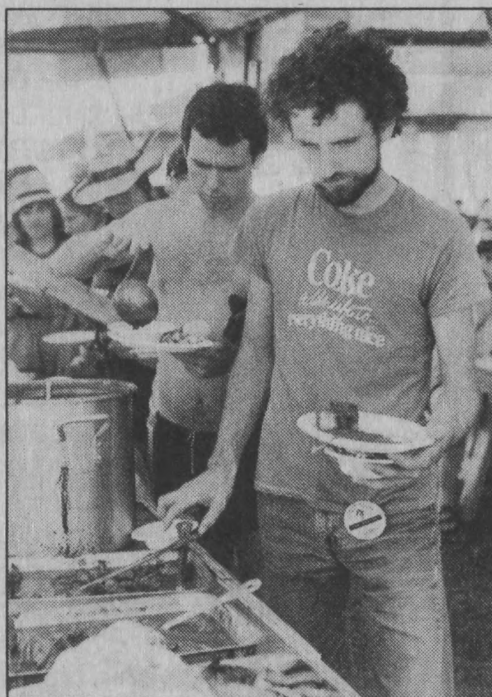


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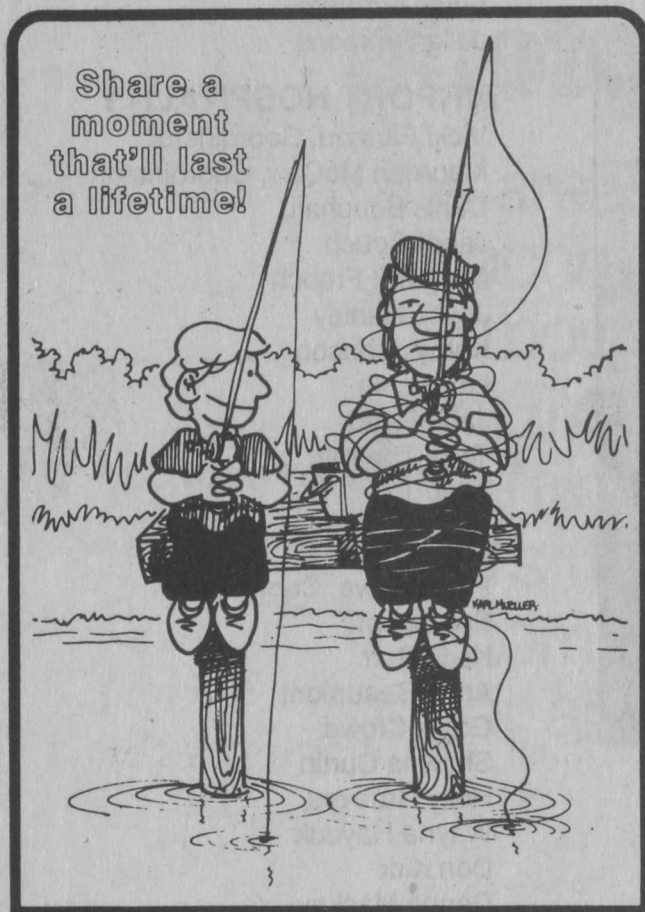
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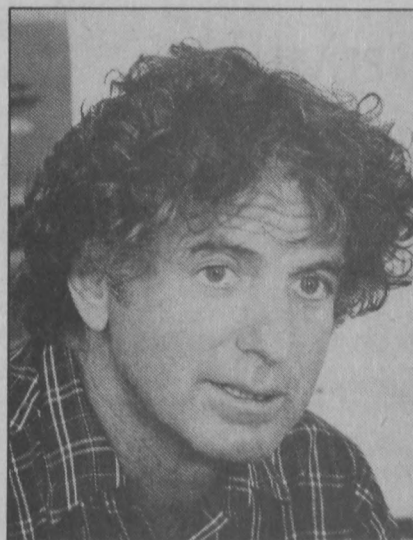
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ALLEY SCATZ

This trio will have you toe tappin' and finger snappin' before you can say jabberwocky jive. This voice-driven powerhouse—Barbara Leah Meyer, Kelly Collins and Jaccee Dallyn—specializes in rhythm and swing that spans 50 years of musical tradition. These young women do their own vocal and musical arrangements which, when combined with the singers' stage flair, simply overpowers the audience with a joie de vivre and an uncontrollable urge to dance.



David Amram

DAVID AMRAM

He's the renaissance man of American music, a renegade classicist who has broken free of the rigid structure of "legit" music to explore the multicultural musical world. He's conducted orchestras and jazz bands; he's scored films and he has amazed folk festival audiences with his solo performances. His musical exploration is underscored by a personal eagerness and a desire to share his music and that makes him a delightful musician in any workshop. This man makes music fun.



MR. B

The originators of the rough-and-ready piano blues style are gone, but Mr. B has made sure they are not forgotten. Taking his cue from the bluesmen he has hung out with, Mr. B embellishes the grand old masters' works with a new and captivating vitality. His rendition of boogie woogie and barrel-house blues, and his knowledge of the blues tradition are sure to make his performance a delightful and memorable spectacle. Mr. B—a.k.a. Mark Lincoln Braun—is an exciting and exuberant pianist, a spirited vocalist and a mesmerizing storyteller.



LONG JOHN BALDRY

He's a showman, a master dramatist, a rousing rocker, a bal-ladeer and a brilliant interpreter of other's material. At 6 ft. 7 1/2 in. his towering frame and resonating voice gives this English gentleman a commanding stage presence. Singing and living the blues for three decades has made the expatriate English bluesman an enduring and legendary figure. His contribution to the British blues scene of the '60s includes the discovery of Rod Stewart and Elton John. These days Long John Baldry is presenting his music in an intimate acoustic setting and is accompanied by singer Kathy MacDonald, guitarist John King and harmonica player Butch Coulter.



PONTY BONE AND THE SQUEEZETONES

Ponty Bone, the Texas Squeezebox Master, has a history as varied as the accordion music he has recorded. Originally from San Antonio, where he was influenced by Mexican Norteño dance music, Ponty's playing also reflects the Louisiana side of his family's heritage through his mastery of Cajun and Zydeco squeezebox as well as his lifelong love of '50s R&B. Influenced by the rich variety of music found in Texas, and challenged by the desire to play jazz piano, organ and horn parts on his accordion, Ponty developed a unique approach to his playing. As a driving force in Joe Ely's dynamic band of the '70s and early '80s, Ponty added his subtle fire to five albums released on MCA records. He has also recorded with other artists such as the Clash and Slim Pickens. The Squeezetones feature compadre



and guitarist songwriter extraordinaire, R.C. Banks. Covering all Gulf Coast music from the Rio Grande to the Mississippi, Ponty Bone shows with his accordion he *is* the Texas Squeezebox

SONNY RHODES

He was born Clarence Edward Smith but he prefers to be known by his nickname. Born in Smithville, Texas,

Sonny spent his formative years in Austin, where he formed his first blues band and recorded his first single. Sonny always liked music but it wasn't until his mother bought him his first electrical guitar and amplifier that he considered making a career in music. A California resident since 1963—he now resides in Oakland—Sonny made several recordings while working with his band or with other well-known blues belters.



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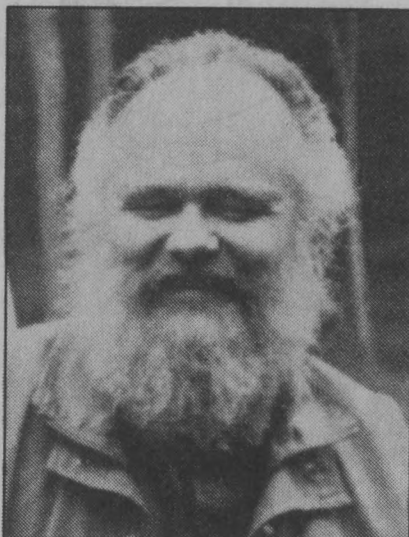
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Rick Danko



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RICK DANKO & GARTH HUDSON WITH THE COLIN LINDEN BAND

This musical marriage was arranged at last year's Edmonton Folk Music Festival. Former Band member Danko was making his first appearance here when he met guitar ace

Linden. As a result of this fortuitous musical encounter, the two musicians ended up working together, with Danko introducing another former Band member, Hudson, into this exciting musical

mix. Danko and Hudson, as part of the quintet that formed the Band, introduced a unique blend of country and R & B into this music of the '60s to break through the chaos of psychedelia and in the process influence—if not reroute—the direction of rock music. The Band broke up in 1976 with each musician pursuing a solo career. The only exception was Richard Manuel, who died a little over a year ago. Now, a year after Danko and Linden first played together, they are back to let us hear how the musical encounter has progressed. The performance will also reunite two of the most prominent performers in rock music and in the process add an important footnote to the history of one of the world's most influential bands.



PAPA JOHN CREACH

Contemporary music fans often associate him with Jefferson Airplane, Hot Tuna and the Jefferson Starship. In fact, this classically trained musician is a master of every style of music known to North American audiences. During his illustrious musical career Pops performed with symphonies, R & B bands, and musicians such as Big Joe Turner. Pops is also a music teacher, a veteran of countless studio sessions and various screen appearances. Since 1983 he has concentrated on solo projects which allow him to delve into new forms of entertainment to fully utilize his musical talents. Pops, who just celebrated his 71st birthday, amplified his violin in 1943 and he's played that way every since. He took up rock 'n' roll at the age of 53—just to try something new.



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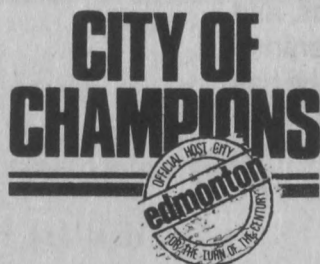
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FIGGY DUFF

This band combines the obvious Newfoundland Celtic influences with the not-so-obvious Basque and Breton musical traditions. The result is a soul-stirring, foot-stomping performance that is being hailed from Vancouver to St. John's and from Britain to West Germany. To experience Figgy Duff is to experience everything from a shipwreck to the courting rituals between a sailor and a farmer's daughter. And whether you sit in amazement of the performers' musical prowess, or get up and get into their reels and jigs, you'll definitely be filled with a piece of Figgy Duff—a fig-faced dough baked as a bread that's very popular on the Big Rock. This band is probably one of the best things to come out of Newfoundland—next to salt cod and screech, that is.



STEPHEN FEARING

He's been described as "a deft hand at guitar with a sweet, strong and smoky voice that can do justice to any song." In fact, Fearing has a reputation as a guitarist of prodigious abilities with a voice capable of tender Celtic soul or explosive rhythm and blues. Eleven years in Ireland and two years in Minnesota have added a distinctive flavor to the Vancouver-born musician's repertoire as well as influenced the folk/jazz/blues style of his own compositions.



SNOOKS EAGLIN

This New Orleans R & B artist and brilliant interpreter of other people's songs is a gifted singer/guitarist who has been recorded on blues, folk and soul labels. He learned his songs while hanging out with other musicians and from radio, but his reworking is unique and often leaves few traces of the

original songs. Part of this musical uniqueness is due to the fact that several of his right-hand fingers are double jointed and he has been able to develop a new rhythmic style. Snooks, who is blind, grew up with Allan Toussaint and has worked extensively with Professor Longhair—two other New Orleans legends.



Flaco Jimenez & Doug

FLACO JIMENEZ Y DOUG SALDANA CONJUNTO LOS TORNADOS

These musicians represent the best of the "Tex-Mex" musical tradition. Singer/songwriter Saldana, who's better known in these parts as Doug Sahm, helped to popularize the "Tex-Mex" sound during the '60s and the '70s and has introduced the world to the musical prowess of accordionist Jimenez. Jimenez and his band can be found playing to packed dance halls in the San Antonio, Texas, area. His credits also include Saturday Night Live appearances, the sound track for the Jack Nicholson film, *The Border*, as well as recording with Ry Cooder, Peter Rowan and Willie Nelson.

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Check with the Information tent near the main entrance. Announcements about lost and/or found children are made from stages.

Lost or found articles?

Check at the Information tent near the main entrance.

Water

You can fill your water container behind the Information tent near the main entrance.

Telephones

Mobile pay phones are near the Information tent by the main entrance.

Records

Albums by artists appearing at the festival can be found in the Records tent in the Crafts Pavilion.

Don't forget to bring your hat, sun-tanning lotion, mosquito repellent, sweater and shoes.

PLEASE PICK UP YOUR BLANKETS

Festival patrons should pick up their blankets at the end of each day and not leave them on site.

Blankets left on the hillside facing the main stage will be picked up by festival security and turned in at Lost and Found at the Information tent.

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One of the things that make the Edmonton Folk Music Festival a success is the fact that it's held within a major city. This means that a great

many Edmonton residents—from the disabled to the elderly, the young and those without transportation—are able to attend. This is thanks to the support and co-operation of the Edmonton Parks and Recreation Department.

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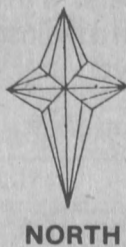
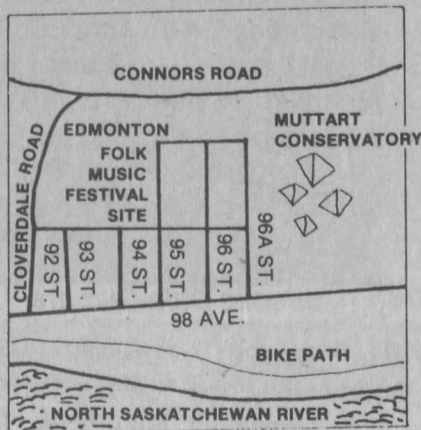
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ROY FORBES

He was a kid full of dreams who, smitten by the stage lights and the lure of musical fame, packed his guitar and moved from Dawson Creek, B.C., to Vancouver, where he realized some of his aspirations, but the boy is still growing. Weaned on Hank Snow, Wilf Carter, Hank Williams, Elvis, Buddy Holly and the Everley Brothers that

emanated from his family's radio, he has been able to synthesize those musical influences and develop a style that's all Forbes: high energy and an unforgettable performance. Forbes loves a live performance, and he says: "I hope I can keep evolving and maturing like ... Neil Young and Joni Mitchell and Bob Dylan—all my heroes." His songs have been recorded by Valdy, Sylvia Tyson and Shari Ulrich.

JIMMIE DALE GILMORE

He has been a key figure of the Austin music scene since the early 1970s. Born in Amarillo, Texas, he grew up in Lubbock along with his friends and fellow songwriters Joe Ely and Butch Hancock. His music is a synthesis of the various Texas musical styles he has absorbed since childhood—honky-tonk country, rockabilly and folk—with a variety of performers from Ernest Tubb and Hank Williams to



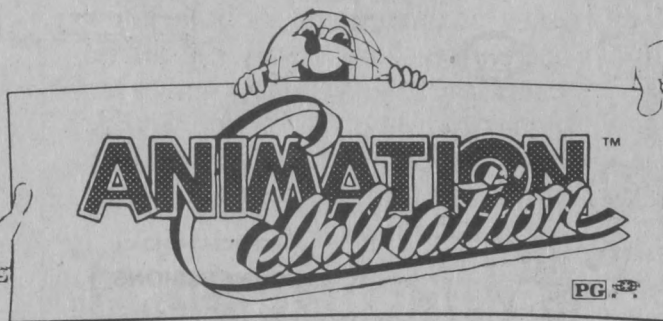
Jimmie Dale Gilmore

Fats Domino, Lubbock resident Buddy Holly and Townes Van Zandt being significant influences. In the early '70s he formed the highly regarded but commercially ill-fated band, the Flatlanders, with Ely and Hancock. He's been a mainstay of the Kerrville Folk Festival.

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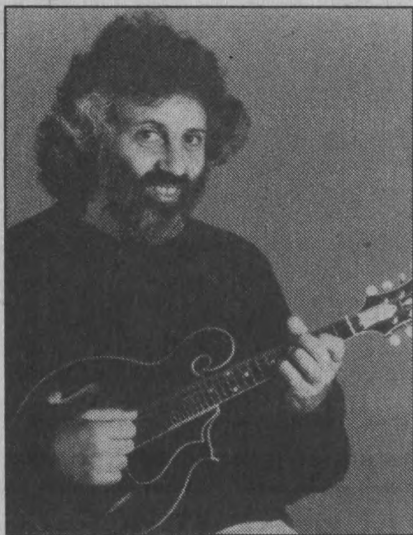
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GRANDE OL' UPROAR

These eight highly talented artists base their performance on the live radio broadcasts aired from the Grande Ol' Opry during the '40s and '50s. The music performed by this zany octet features just about anything imaginable—western, swing, old-time fiddle tunes and zydeco. Mixed with the comic flair of host and ring leader Paul Whitney, this cast of characters is adaptable to any stage and any setting. The musicians, who have all played important roles in the development of country music in Alberta, include Stewart MacDougall, the Great Western Orchestra and Calvin Volrath.



THE DAVID GRISMAN QUARTET

Grisman is staunchly committed to acoustic music—even if gloriously out of step with a pop music world that's dominated by electronics and amplification. Under the direction of Grisman—the Paganini of the mandolin—the quartet has fused bluegrass and jazz into what's come to be known as Dawg Music. Grisman's goal has been to take the sounds and skills of

bluegrass and free them from the confines—but not the poetry—of the form's traditions. Jazz offered him such an avenue and by blending the two styles he's been making Dawg Music ever since. In the process he has delighted and awed thousands of bluegrass and jazz aficionados the world over. These days Grisman's music is leaning more and more towards jazz, but no matter where he takes his Dawg Music, it's always new and always contemporary. His quartet includes Dimitri Vandellos on guitar, James Kerwin on bass, and George Marsh on drums. Like Grisman himself, the performance is bound to be wonderfully unique.

BUTCH HANCOCK & MARCE LACOUNTURE

Hancock hails from Lubbock, the town that gave us Buddy Holly, Joe Ely, Terry Allen and Jimmie Dale Gilmore. Singer/songwriter and graphic artist Hancock writes dreamy waltzes

and mellifluous narratives that are heavily influenced by the colloquial wit of Woody Guthrie, the symbolism of Bob Dylan, the transcendentalist philosophy of Ralph Waldo Emerson and the expanse of West Texas. Although he makes his home in Austin, Hancock is still musically bound to his West Texas roots. Together with Ely and Gilmore he was a member of the Flatlanders, a hard country, rock-inflected band that was a forerunner to today's new country stylists. His classic, *West Texas Waltz*, is still one of the best known songs of the genre.



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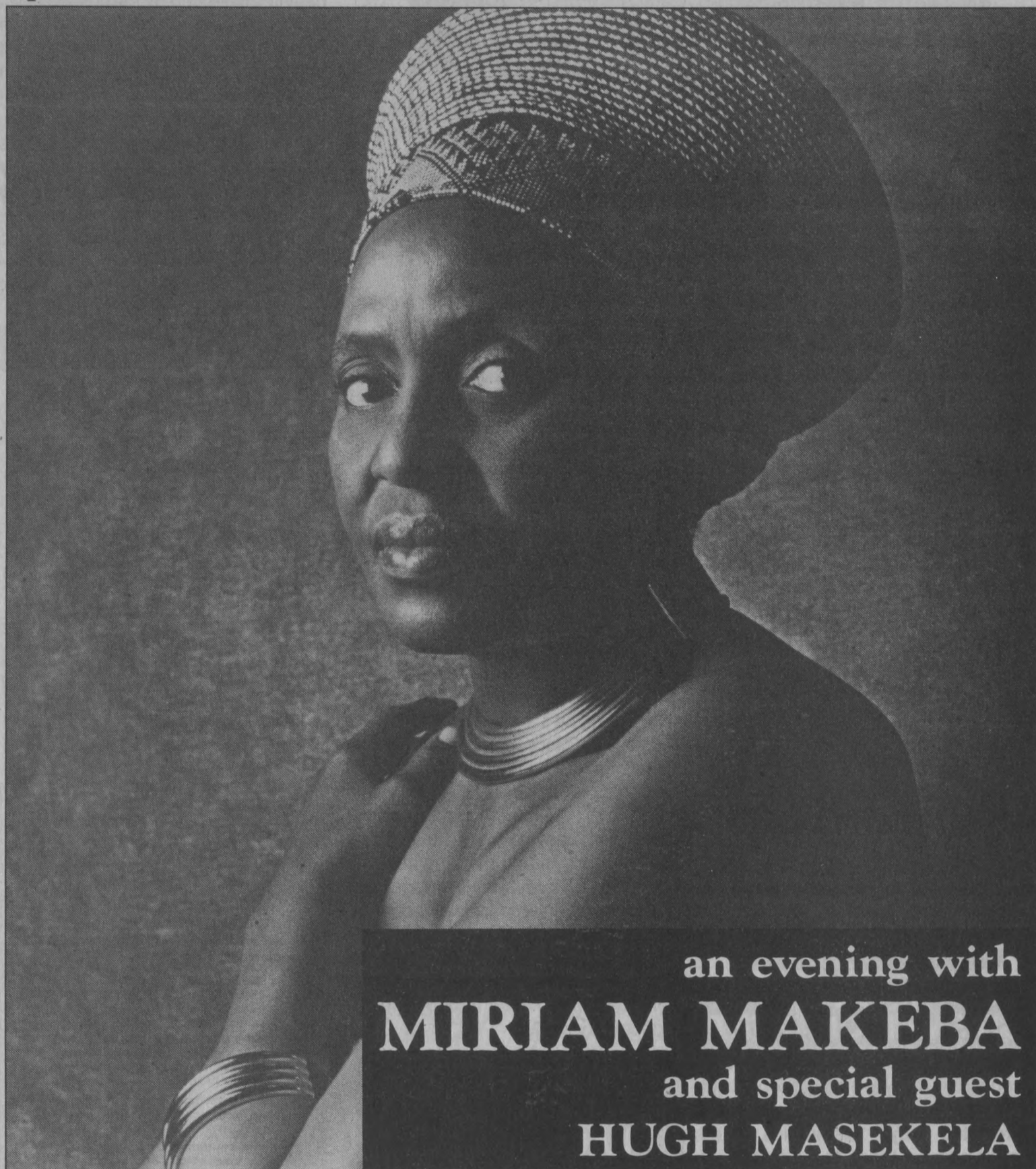
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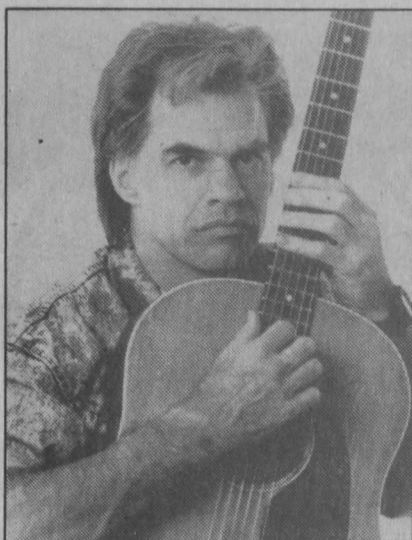
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Bill Henderson

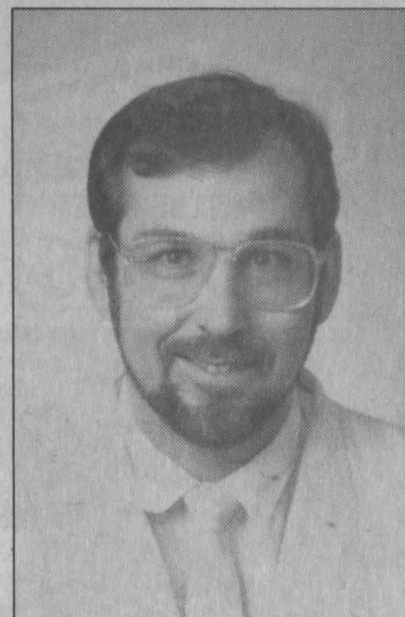
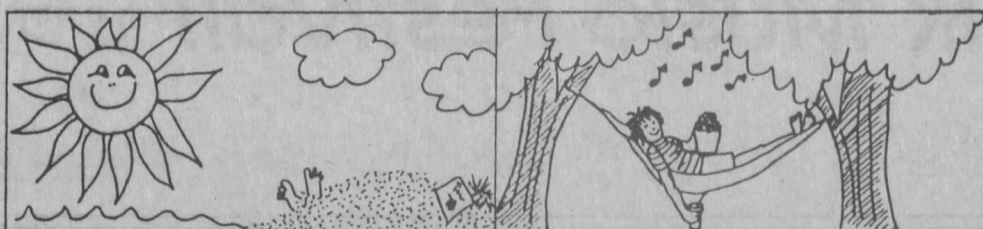
BILL HENDERSON

Vocalist, guitarist, composer and record producer. His songs—Rain-o, Crazy Talk, Lonesome Mary and Baby Blue—put Henderson and his former band, Chilliwack, on the international pop music stage. And his production abilities catapulted the Nylons to the same stage. His knowledge, experience and extraordinary abilities as a guitarist have made Henderson one of the finest musicians on the West Coast. If you enjoyed his work while he was with Chilliwack, you will savor his performance as a solo artist.



HOT RIZE

The band consists of Tim O'Brien, Pete Wernick, Charles Sawtelle and Nick Forster—outstanding Colorado musicians who have become renowned for having “the hottest show in bluegrass.” The band was formed a decade ago, and since that time the musicians have toured the United States, Europe and Japan, made numerous radio and television broadcasts and released six highly acclaimed albums. Named after the “secret ingredient” in Martha White Flour—an early sponsor of bluegrass music—Hot Rize now has its own “secret ingredient”—its alter ego band, Red Knuckles & the Trailblazers. The Red Knuckle segment of the band's show has a quartet of old-timers knocking out some straight-ahead honky-tonk country classics of the '30s, '40s and '50s.



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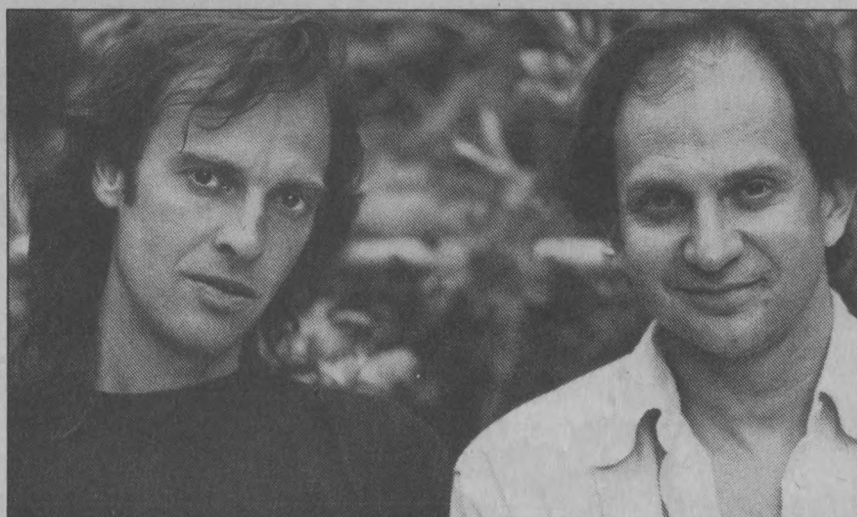
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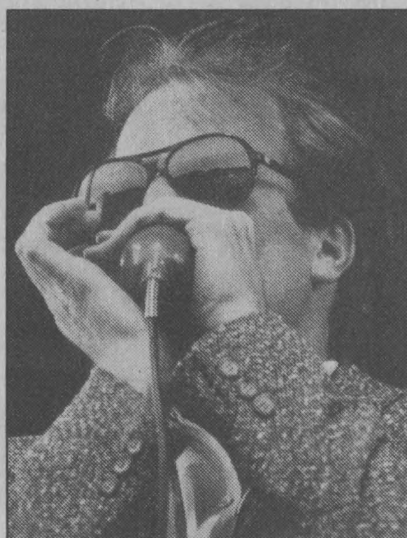


FESTIVAL RHYTHM SECTION

Kit Johnson and Bohdan Hluszko are once again back at the festival to add some good driving rhythm behind some of the festival's featured performers. These two have been performing together for a dozen years and have been backing some of the country's best artists. Most recently they have worked with Etta James, Ellen McIlwaine, Rory Block, the Amos Garrett, Doug Sahm and Gene Taylor band, Sylvia Tyson and Maria Muldaur.



Kelly Jay



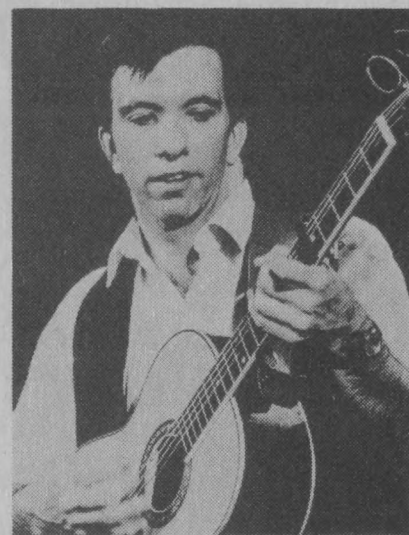
Rusty Reed

KELLY JAY & RUSTY REED

This duo makes a hot blues combination. Jay, a native of Hamilton, Ont., is probably best known as the guiding force behind Crowbar, one of this country's best known blues bands of the '70s. Now residing in Canmore, where he's keeping busy with a dozen or more projects, Jay still finds time to play the blues and he's recently teamed up with Edmonton's harmonica whiz, Reed, and his band. The result has been a lot of high-energy fun for both musicians and no doubt for the audience, too.

JIM KEELAGHAN

A stunning guitar style, sensitive lyrics and a voice that's described as having the timbre to quiet a Dublin pub, is this country's most promising balladeer. Songs such as Fires of Calais and Boom Gone to Bust reveal his genius for using historical events to fashion powerful and memorable tunes. He can slide effortlessly from



Irish jigs to western ballads as his stylings reflect influences from both sides of the Atlantic. With the release of his album, Timelines, Keelaghan is becoming a folk performer of increasing renown.



BOBBY KING & TERRY EVANS

For the past 10 years or more, Bobby King and Terry Evans have been Ry Cooder's back-up singers,

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and everyone who has heard Ry's band has been impressed by their soulful harmony. Their gospel influence and training—Bobby's father is a minister—stand them in good stead, although their timeless secular influences from Sam Cooke to Jackie Wilson and James Brown also shine through—loud and clear.



MARK KOENIG

A mainstay of the Calgary folk music scene, Koenig is fast becoming known in Nashville, where he's been writing with some of the finest musicians, such as Guy Clark, Verlon Thompson and Harlan Howard. He has opened for Steve Earle, George Strait and Clark and has made two Canadian tours with Ricky Skaggs while working with Ian Tyson's band.

THE LEGENDARY BLUES BAND

Willie Smith on drums, Calvin Jones on bass, Madison Slim on harp, Smokey Smothers on guitar and Billy Flynn on guitar bring a whole lot of blues history on stage with them. Jones and Smith, who played with the late Muddy Waters, make up the definitive Chicago rhythm section. Jones also worked with Little Walter and Howlin' Wolf. Smothers, another renowned member of the Chicago blues scene, has played in the Muddy Waters band, as well as with Bo Diddley and Freddie King.

LYLE LOVETT

He is not your average new-breed country music star. Although he's from Texas, he doesn't wear a big hat and he's never fried catfish in his life. His voice has that sharp, sweet twang of the southwest prairie but there's a worldliness and a savoir faire that leaves one wondering whether he's not a lost Beat poet. Lovett is barely 30 and a man of modern times who writes of high-tech oil booms, singing cowgirls and the Houston fast times. Musically he delivers a sly, jazzy rhythm that can turn a two-step into finger-poppin' cool. He's been called a peephole poet, a streetcorner bluesman and a back-booth philosopher. He's been compared to Faulkner and Erskine Caldwell, and he's been called the "Lone Star Tom Waits." With those accolades, one can only say that he's "too hip" for vinyl.



Lyle Lovett

JOAN MacISAAC

She's a truly Canadian spirit. The Edmonton singer and songwriter who has given command performances for Japanese royalty as well as appeared on the Tommy Hunter Show, can cast a spell with her gift for translating experiences into universal truth. Her clear vocals and sincere delivery captivates her audience and her stage presence radiates warmth and charm.



Joan MacIsaac



IAN MATTHEWS

A strong force in the British folk movement of the late '60s and early '70s, Matthews recorded two albums with the Fairport Convention before embarking on a new musical path which saw him record another dozen albums either as a solo act or with a band. Throughout his career, Matthews has consistently opted for the musical integrity and freedom that mark his individuality, lissome tenor voice and stylish arrangements. In the process, he has balanced his original compositions with the best work of other well-known songwriters, and as a result has come up with some surprisingly successful hits. His experiments with style have usually anticipated rather than coincided with commercial trends.



MIKE McDONALD

Mike McDonald started at the bottom in 1979 in one of Edmonton's seminal punk rock bands, and has been gigging steadily ever since. If there are no gigs, he hits the streets. Mike has busked at such notable events as Summerfest, the Fringe (He

virtually took over the street scene there two summers ago), and the Folk festival (Last year Mike was the guy trying to raise money for admission outside the front gates on the third last day). For the last five years, he's been leading the country/rock/folk/pop band, Jr. Gone Wild. He's also busy as a recording artist, singer, songwriter, cook, dishwasher, not to mention an awful standup comedian. By his own modest admission, this veritable renaissance man is the 14th-hardest working man in show business.

Photo by Richard Siemens



Ed McCurdy

ED McCURDY

"One of the best ballad singers in the world," is how Pete Seeger described Ed McCurdy. "He knows every ballad written in the English language." And he should, as he's been performing them since he was 14. He's been entertaining audiences

since 1938, when he began his career as a gospel singer. Most people associate Ed McCurdy with his unofficial anthem, Last Night I Had the Strangest Dream—one of the most moving statements ever made on behalf of world harmony and peace.

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ELLEN McILWAINE

She was born in Nashville and raised in Japan—hardly the background you'd expect of the finest slide guitar player you'll ever hear. But then Ellen McIlwaine is not your typical musician. She's a veteran of the Greenwich Village scene and she's played with Muddy Waters, Jimi Hendrix, Elvin Bishop and John McLaughlin. Her aggressive slide guitar style and unique arrangements are her trademark. Whether she plays blues, R & B, reggae or rock 'n' roll, she will dazzle you and leave you hungry for more.



BIG MILLER

He's the last of the great Kansas "scat" singers—a group which at one time included the likes of Big Joe

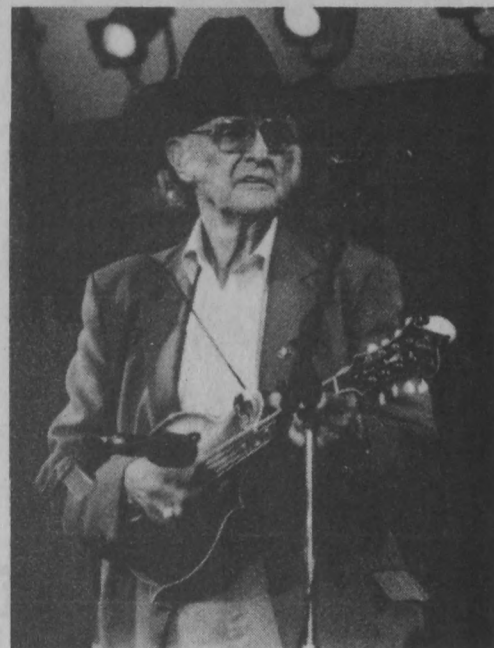
Turner. He has worked with many musical legends—Duke Ellington, Count Basie and Lionel Hampton. And his contributions to music—especially blues—has earned him a mention in the who's who of blues. Miller moved to Canada some 15 years ago and in 1979 won a Juno for the year's best jazz album, which he recorded with the Tommy Banks Big Band. This man is a storehouse of blues and jazz.

MICHAEL MITCHELL BAND

These musicians are sure to provide a fun-filled musical evening with a mixture of Maritime and traditional Celtic folk songs. An established recording artist Mitchell is equally at home whether in front of a large audience or just playing for a few friends at the neighborhood pub. A captain in the Black Watch, Mitchell's first album, *Lest We Forget*, was dedicated to Canada's veterans and armed forces members.

BILL MONROE & THE BLUEGRASS BOYS

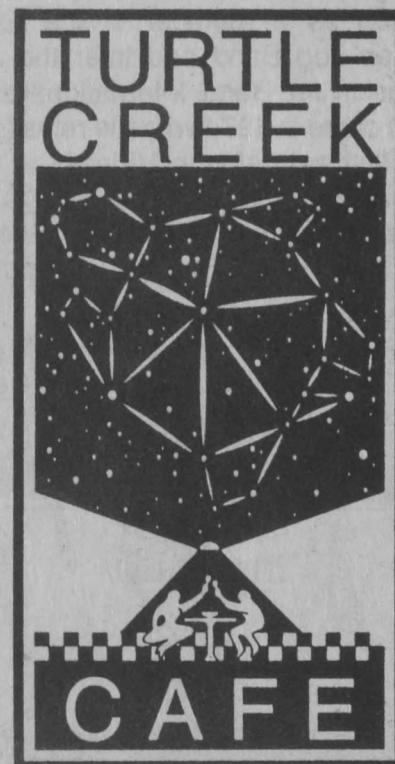
Monroe is known for his pure, traditional bluegrass music—the basic string music of guitars, fiddles and mandolins rounded off by tight vocal harmony. He developed bluegrass music in the late 1930s while performing with his own band—Blue Grass. The music was unique and the band's name became synonymous with the down-home tunes played at breakneck speed. The name also reminded Monroe of his home state—Kentucky. Down through the years, Monroe has taught bluegrass to such disciples as Earl Scruggs and the late Lester Flatt, who once played in Monroe's band, The Blue Grass Boys. The father of bluegrass music has been a member of the Grand Ole Opry for more than 40 years and during that time has accumulated an impressive list of recordings.



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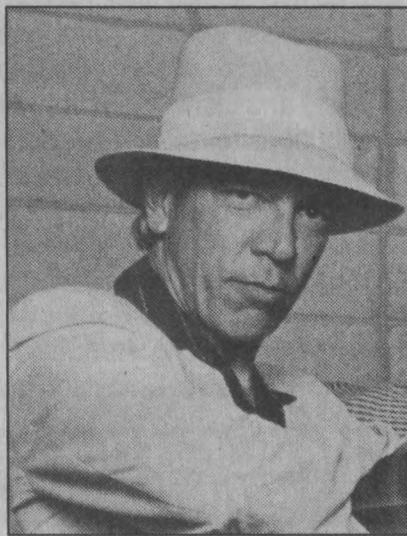
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Maria Muldaur



Amos Garrett

MARIA MULDAUR, AMOS GARRETT & THE 'EH' TEAM

This is a musical reunion that's a definite treat for blues fans. Muldaur's musical roots run deep and as varied as the Greenwich Village area where she grew up. She came to public attention as a member of the Even Dozen Jug Band and later the Jim Kweskin Jug Band. International stardom came in 1974 with the release of her first solo album, *Midnight at the Oasis*. She followed that with half a dozen albums, including *Gospel Nights* and the highly acclaimed jazz

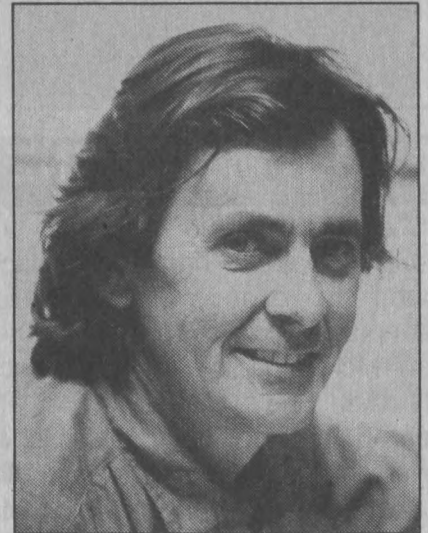
release, *Sweet and Low*. She also made some stage appearances in *Pump Boys and Dinettes* and *The Pirates of Penzance*.

Guitarist Garrett is no stranger to the Edmonton Folk Music Festival. This guitar player extraordinaire has worked with Muldaur on various projects, including her first solo album. His guitar solo on *Midnight at the Oasis* is simply superb. In addition to a number of solo projects, Garrett has performed with Ian and Sylvia's *Great Speckled Bird*, Paul Butterfield's *Better Days*, Elvin Bishop, and the band formed with Doug Sahm and Gene Taylor following the 1986 Edmonton Folk Music Festival. Having Muldaur and Garrett together is a rare moment in blues history.

BOB NEUWIRTH

He's a figure from folk music's golden days. He was at the centre of the early '60s East Coast scene along with Bob Dylan, Joan Baez and the Farinas. Neuwirth has been described as "one of the original hipster nomads" and is reputed to have stage-managed Dylan's early career as a hip hero. As a writer he is probably best known for the Janis Joplin hit, *Mercedes Benz*, many of Kris

Kristofferson's most successful recordings, and as a co-writer with T-Bone Burnett in the Alpha Band. Neuwirth was also a major participant in Dylan's Rolling Thunder Review. Nowadays Bob enjoys a successful career as a visual artist and his live stage appearances are rare. Bob is joined by David Mansfield (ex Dylan and Alpha Band) and will showcase material from an album that will be released soon.



Bob Neuwirth

MICKEY NEWBURY

He has been cited by many top artists and composers as a major influence on American music. Newbury is a mythical figure, known primarily as a songwriter's songwriter and a rare public performer. His songs have been hits for such artists as Ray Charles, Elvis Presley, Kenny Rogers and Linda Rondstadt. He has also recorded a string albums of his own albums.

SUNNY MOSER

She's a singer/songwriter who hails from Yellowknife, N.W.T., and is best known as the perennial performer at Folk on the Rocks and the writer of the festival's theme song. In the early '80s she studied music at Grant MacEwan Community College and since returning home has been involved in film and radio production, as well as performing.

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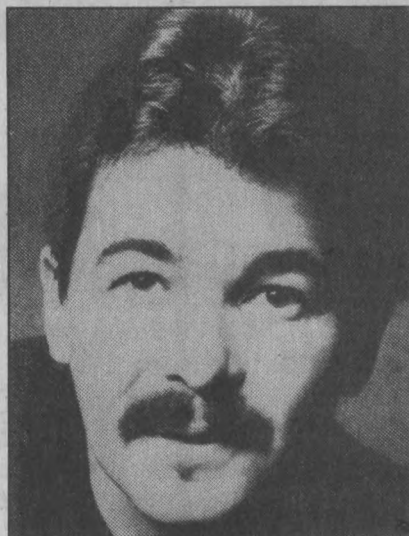
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COLLEEN PETERSON

She is recognized as one of Canada's top singers. Her credits include fronting Ottawa's Three's A Crowd, the Canadian cast of Hair, three albums on the Capitol label and extensive touring with Gordon Lightfoot, Tom Waits and Ry Cooder.

The Juno-award winner has a strong background in rock, folk and rhythm 'n' blues. These days she's making big waves in Nashville where she has been able to blend those influences with country music. She is joined on stage by guitarist Gary Koliger.



John Prine

JOHN PRINE

This man has 15 years of touring under his belt, 10 albums and a book of self-penned tunes that include many of the best known songs in contemporary folk. Yet Prine is just now hitting his stride. With the release of his last album, *German Afternoons*, critics are continuing to sing his praises—convinced that he's done his best work yet. What Prine is so good at is combining country-inspired music with down-to-earth observations about everyday life and turning it into art. His classics—*Sam Stone*, *Hello in There*, *Donald and Lydia*, *Please Don't Bury Me* and *Unwed Father*—are part of contemporary culture.

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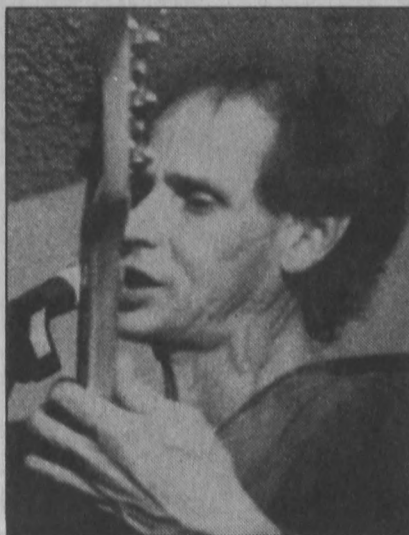
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Lionel Rault



Ron Rault

RAULT BROTHERS BAND

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THE TOM RUSSELL BAND

This musical congregation is fronted by a musician who is said to be "one of the great undiscovered writers of Gothic-western music" and a "tour de force of social Americana." Russell has worked with Ian Tyson and one of their musical collaborations, Navajo Rug, was the top country single of the year in 1987. When writing about Russell, the St. Louis Post-Dispatch had this to say: "It is hard to understand why a songwriter as melodic and insightful as Russell hasn't been noticed in his own country before." Russell's appearance at the Edmonton Folk Music Festival has changed that. Since performing here last year, Russell has released a new album, Road to Bayamon, and has continued his musical association with Tyson as well as writing songs for other musicians.

DR. ROSS (THE HARMONICA BOSS)

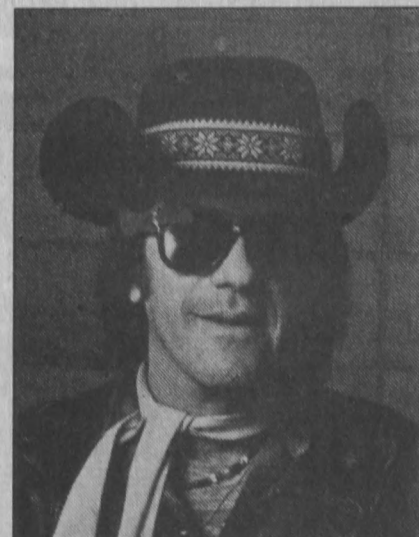
He's a one-man blues band. Dr. Ross plays drums, guitar and harmonica—simultaneously—to dazzle the audience with his unique style of barrelhouse blues. The good doctor began his career in Memphis, recording for Sun Records in the early '50s. One of his songs, Cat Squirrel, became a big hit for Eric Clapton and Cream. Although Dr. Ross is in his 60s, he can still dazzle blues fans.



Dr. Ross

DOUG SAHM

He's one of the most accomplished and versatile musicians to emerge from Texas. Born in San Antonio,



Doug Sahm

Doug began singing in public at the age of five and before he was seven he was playing triple-neck steel guitar, mandolin, fiddle and guitar. He was an acknowledged country star and recorded his first single at the age of 12. His interest in country music diminished after he saw Elvis Presley and discovered black music and rock 'n' roll. The new discovery wasn't a loss, however, as he was able to borrow from the different music styles and blend it all into the evolving Tex-Mex style that was becoming popular. Doug came to the hit parade charts during the '60s while he was playing with the Sir Douglas Quintet. Since that time he has continued producing some fine albums. At the festival he's been a feature performer with Amos Garrett and Gene Taylor. This year he's appearing with Flaco Jimenez.



LESLEY SCHATZ

She comes from a farm near Cowley—yep, that's in Alberta—where she lives with her husband, Doug and their three children. This pastoral southern Alberta setting is her source of inspiration for her songs about farming, ranching and romancing. She has just released *Run to the Wind*, which she recorded with the

Great Western Orchestra. The album includes such tunes as *Alberta Waltz* and *Chinese Silver*, which was penned by Tom Russell. She plays guitar, piano, banjo and mouth bow and is often accompanied by Doug on steel guitar and bass.

JANE SIBERRY

Numerous adjectives and metaphors have been attached to her music but somehow none can adequately describe the woman and the singer-songwriter. When talking or writing about Siberry it is sufficient to say that she is captivating. Siberry has appeared in Edmonton before, but this is her first appearance at our folk festival. The occasion will mark a return to her folk roots and the early years of her musical career when she sang with the Guelph folk trio, *Java Jive*. Joining Siberry for her appearance will be Rebecca Campbell and Rebecca Jenkins.

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Jane Siberry

AL SIMMONS

He's an act that has been described as "frantic and engagingly simple—a tour de force of ingenious and charming silliness." He is also said "to possess the art of making the ridiculous



sublime." Last year we made the fortunate mistake of letting this funny man loose in front of the main stage and he had the audience rolling off their blankets. We had to make the same mistake this year!

SLIM PICKINS BLUEGRASS BAND

This versatile quartet of musicians hail from Edmonton. Terry Knutson plays banjo, guitar and fiddle and sings bass; Frank Holt handles the electric bass; Dave Wright plays mandolin and guitar and sings lead and baritone; Marty O'Byrne handles the guitar and mandolin while singing lead or tenor. The band performs well-known bluegrass standards as well as a selection of more contemporary bluegrass songs along with a sprinkling of swing and gospel tunes.



Slim Pickens Bluegrass Band

DARDEN SMITH

He's a newcomer. A Texas native, he grew up in the state's exciting and eclectic music scene that produced Guy Clark, Townes Van Zandt and Steve Earl. As a writer he has polished his natural ability to express universal experiences in a few lines of a song;



as a performer he delivers his songs with a sense of humour, guitar savvy and an overriding confidence in his work and material. Through extensive

touring with his band—drummer Paul Pearcey and bassist Roland Denney—he has attracted much attention to his live performances and albums—Native Soil and Darden Smith.

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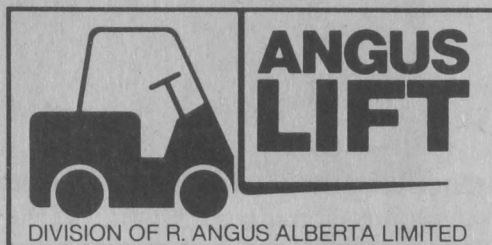
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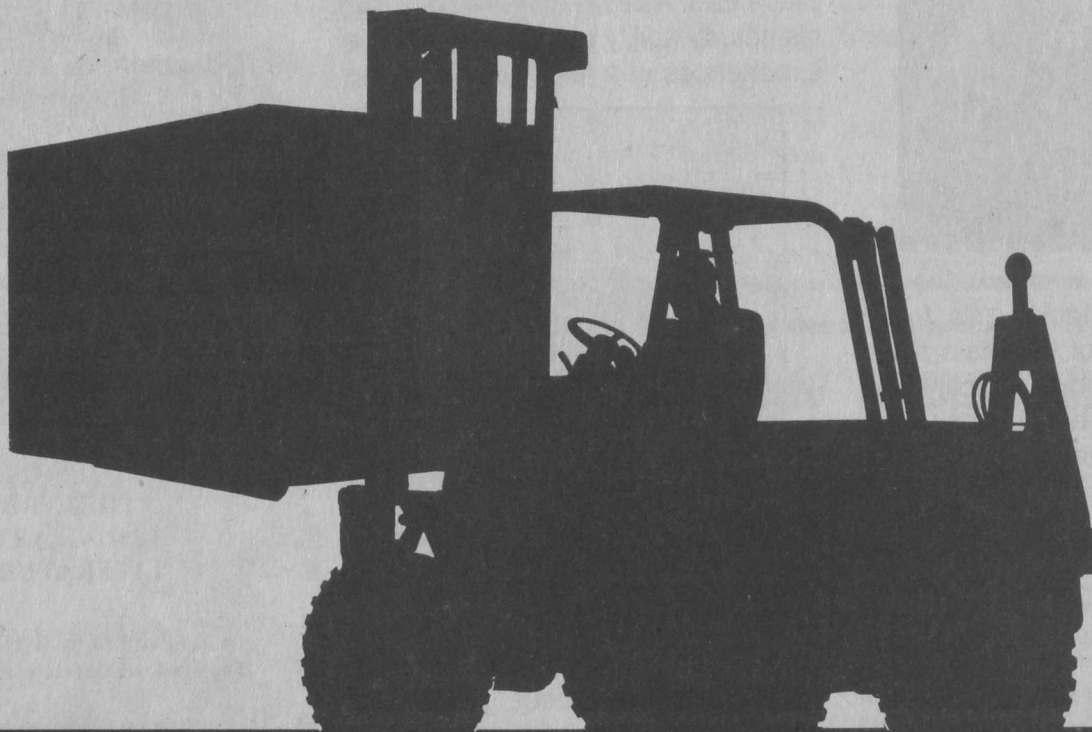
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BRUCE STEELE

Writer, broadcaster, producer and itinerant folkie—that's Bruce. His involvement with folk music goes back to the '60s but you'll rarely find him carrying an instrument—never mind playing it in public. When Bruce takes the stage it's to keep the audience's attention during stage preparations between sets—usually with some awful joke—and to make the introductions. As the host of CBC's Food Show, which airs on Sunday morning, he's comfortable behind the microphone—and that makes him a lively emcee.



TAMARACK

This band has been entertaining and engaging Canadians with a musical retrospective of their cultural heritage for the past decade. Jeff Bird, James Gordon, Alex Sinclair and David Houghton have a wide-ranging repertoire of sea-shanties, Celtic

dance tunes, Ottawa Valley fiddle favorites, lumbercamp song, mining ballads, voyageur paddling songs and cowboy laments. With such a repertoire and an unique combination of rich harmonies and instrumentation it's no surprise that the quartet has been enthusiastically received in every corner of this vast continent.



RICHARD THOMPSON

He's the quintessential cult figure. After more than 20 years in the spotlight, the British singer/songwriter and guitar virtuoso continues to play to packed houses; his albums consistently top critics' best-of-the-year lists, and other musicians cite him as an inspiration. Time magazine calls him "a musician of formidable gifts." Guitar Player says he's "one of rock guitar's true masters." Thompson is an artist whose most beautiful work often speaks of death and heartbreak, yet he's known as one of the most cheerful characters around. His lyrically moving guitar style has made him a rare jewel in the music world and anyone familiar with his 19 albums—recorded either solo, with his former wife, Linda, or with Fairport Convention—or has seen him in concert will attest to his popularity.



SYLVIA TYSON

She's a consummate entertainer and a great crowd pleaser. She's the Sylvia of Ian & Sylvia fame of the '60s and early '70s, and she's a musical institution in Canada. The Chatham, Ont., native is a veteran folkie and a well-travelled performer. Since she launched her solo career Sylvia has recorded a number of albums, hosted a television show on CBC, hosted a CBC radio show—Touch the Earth—and produced the award-winning Ian & Sylvia television special. Nana Mouskouri and Crystal Gale have recorded songs penned by Sylvia and she has performed with many major stars, including Kris Kristofferson and Emmylou Harris.

SHARI ULRICH

She's to the Canadian folk music scene what Janis Joplin was to the

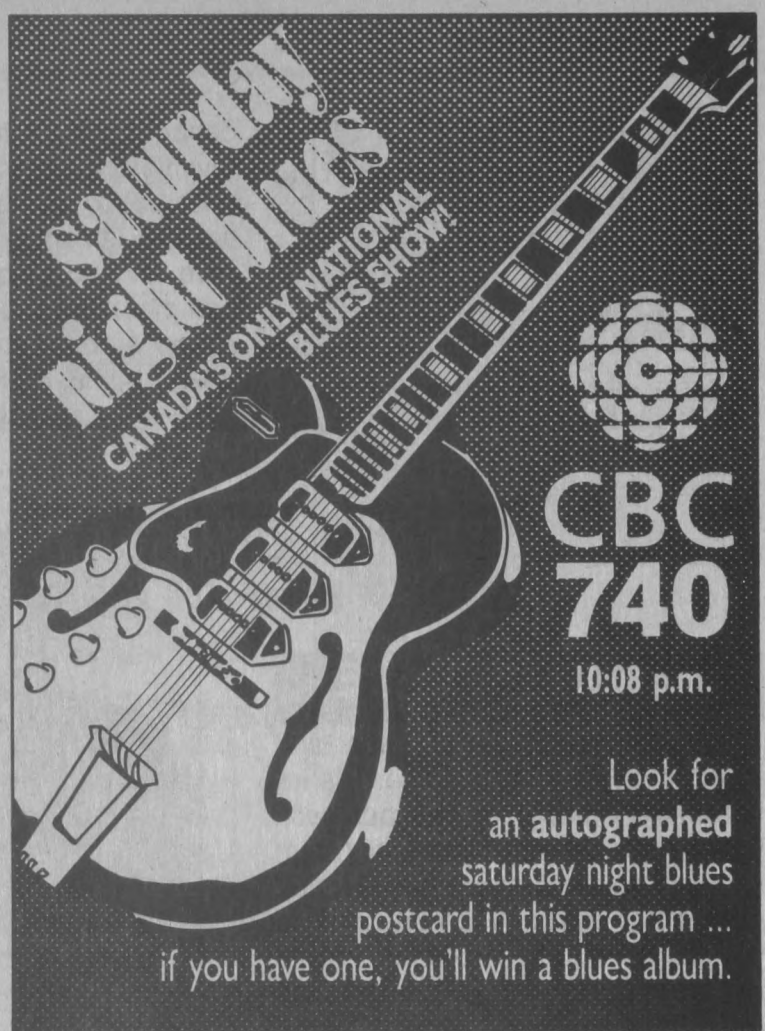


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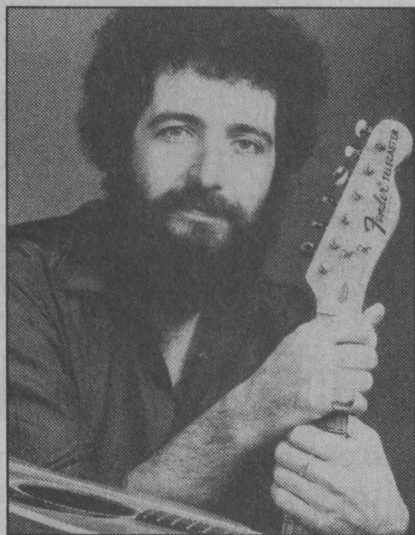
ILLUSTRATED BY BARBARA HARTMANN

American rock music scene—a vital and vibrant force. Her powerful and melodic vocals and her energetic fiddle playing put her in the spotlight on every perennial Valdy and the Hometown Band tour undertaken in this country. She may have been the flower child of the West Coast back-to-the-earth movement back then, but since going solo Shari has produced three dynamic and highly acclaimed albums. All three LPs earned her Juno nominations, but it was her first solo effort that brought her a Juno award as the most promising female artist.



UNCLE BONSAI

This is one of the hottest and most hilarious acts on the folk circuit. Counter-tenor/guitarist Andrew Ratshin and sopranos Arni Adler and Asley Kristen sing about everything from Freudian fixations to beached whales. Their funny songs are served up in exquisite musical detail and needling wit that takes them to a level of craft not often heard in pop music. Songs such as *Cheerleaders on Drugs* and *Boys Want Sex in the Morning* have that quirky sardonic edge that marks the works of Loudon Wainwright III and the Roches. This trio's musicianship is impeccable and their harmonies unusual and highly sophisticated. Edmonton Folk Music Festival patrons are in for a real treat.

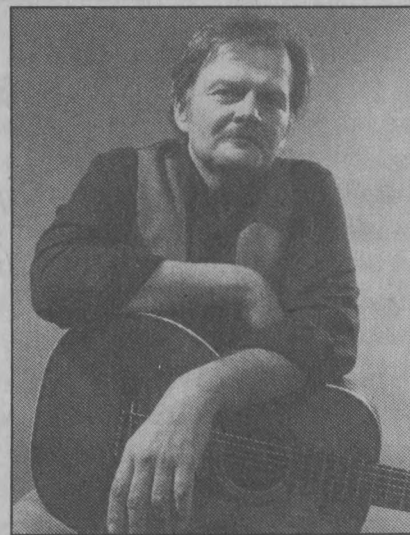


KEN WHITELEY

This is another project from the musically fertile mind of Don Mills' native Ken Whitely. A fine singer and superb guitar and mandolin player, Whitely plays music for kids and roots music for adults; he has recorded four albums under his name, two with his brother Chris, another four with the Original Sloth Band; and he's been a featured sideman to such greats as John Hammond and Leon Redbone. Whitely has mastered traditional blues, swing, gospel and soul. He's a walking encyclopedia of popular music from the '20s to the present day. He's also a record producer and was the artistic director for two successful Mariposa folk festivals. During the recent years Whitely has been featuring his original tunes in solo performances as well as with the six-piece Paradise Revue.

TIM WILLIAMS

This talented composer, songwriter, guitarist, dobro player, banjoist and singer is well known in the country music circles for his superlative musical dexterity and his lyrical accomplishments. Originally from California, Tim is now residing in Red Deer. During his stay in Alberta he has composed more than a dozen film scores for the CBC and has released a string of country singles.



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Nebulous Rebels

Ed McCurdy

Sun Ergos

Paul Hann

SUNDAY

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Doc Myles Snow

Travelling Show

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Mugs Mullen

Lesley Schatz

Sun Ergos

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Emcee: Paul Hann

3:00

W.P. Puppeteers
(45 minutes)

3:30

3:45

4:00

4:15

4:45

Norman Foote

David & Lorelee Amram

Parade

Emcee: Paul Hann

Nebulous Rebels

Joie de Vivre —

The Lumberjack Show

Paul Hann & Parade

Just for Little Folks ...



NORMAN FOOTE

His love of music and puppetry is displayed in a highly original performance. With a gentle, yet provoking wit, Norman performs a fast-moving series of skits and songs. His unique brand of puppetry and talent for bringing inanimate objects to life touches on the absurd. His latest addition is the Sasquatch and Mr. Little, which uses an old puppetry gimmick applied to the North American legend. This Bigfoote duo gives the illusion of a little man captured by an 8-foot sasquatch and held captive in a burlap bag. Musically speaking, Norman is an accomplished guitarist and songwriter. He has released two albums and has written songs for other artists.

PAUL HANN

He's been living in Canada for 21 years and during this time Paul has established himself as one of the country's most versatile entertainers. He's made countless concert appearances, recorded a number of albums and has his own children's television show—Paul Hann and Friends—on the CTV network. During

the past several years Paul has placed an increased emphasis on children's entertainment—lending the same warmth and humorous rapport that mark his appearances before an adult crowd. His strong vocal delivery, combined with his wacky and oft sensitive songs, are guaranteed to make you laugh.



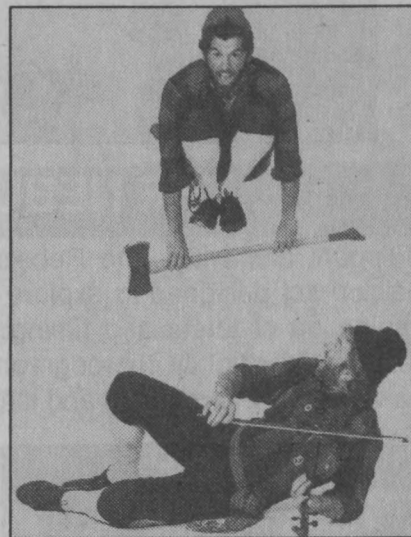
Paul Hann

IZZI

The Izzikins are back again. Izzi and her unique menagerie mesmerized our little folk at last year's festival. Izzi's family, the Clownettes, hails from the dense bush country of



Pentanguishine, Ont., and has for generations been sighted consorting with little furry creatures from the back woods.



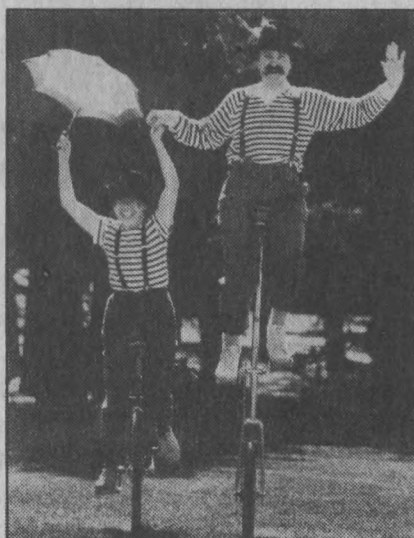
JOIE-DE-VIVRE

Concerts mean much more to Gilbert Parent than just singing and dancing—no matter how enjoyable that may be. For this colorful native of Alberta's Peace River country, every concert is one more opportunity to let a bit of history come to life and have his audience share in his French-Canadian tradition. His lumberjack show is an excellent example of his artistry and dedication in preserving his family's culture. For the past five years, Gilbert and his various partners who make up Joie-de-Vivre, have entertained Canadians from coast to coast with a fast-paced performance that exemplifies the best of the French-Canadian music, song and dance traditions. And they do it all with the help of a very unusual collection of musical instruments: spoons, bones, jew's harp, washboard, button accordion and the fiddle.



THE NEBULOUS REBELS

Flippant and witty. The Rebels bring you variety and excitement with a precision act designed to explore the modern world. The Rebels are a fresh combination of talent and timing. David Cassel, Malcolm Swann and Kelly Sharp create a tightly choreographed performance made even more dramatic by a variety of instruments and larger-than-life props.



MUGS MULLEN

Con and Lou Mullen clown around while they juggle, ride unicycles, play music and perform magic. Their act includes crazy antics on small and tall unicycles, and features concertina music from Con while he rides the tall unicycle. They also perform a clown-juggling and balancing routine, plus comedy magic. Con plays jigs, reels and hornpipes on the pennywhistle and folk tunes on the harmonica, while Lou accompanies on the bodhran. They've performed for Art Park, Winter Wipeout and other park projects.

W.P. PUPPETEERS

Thousands of children have experienced the delightful and imaginative productions presented by the W.P. Puppeteers. The Calgary-based company, which has been active for a dozen years, has taken its colorful characters to numerous schools and various children's festivals throughout Alberta. W.P. Puppeteers' latest work includes two shows produced especially for the Calgary Zoological Society. The company's outdoor science fiction puppet show ran all last summer, while the zoo's Panda Magic show—a combined shadow and 3D rod puppet production—had a five-

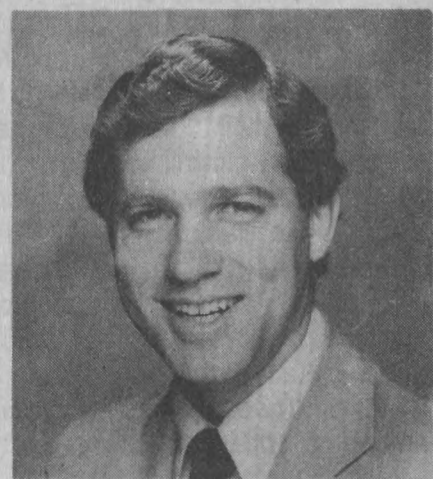


month run in Calgary's schools. W.P. Puppeteers combines music, dance, photography, animation and film with its puppetry.



DOC MYLES SNOW

He bills himself as a clown-magician of no fixed address. However, for the next three days Doc Myles Snow will be holding court at Gallagher Park. Doc's magic is guaranteed to cast a spell on the young and old alike once he opens his suitcase of tricks. In addition to performing on the children's stage, Doc will be wandering on the site—so keep an eye out for this special magician.



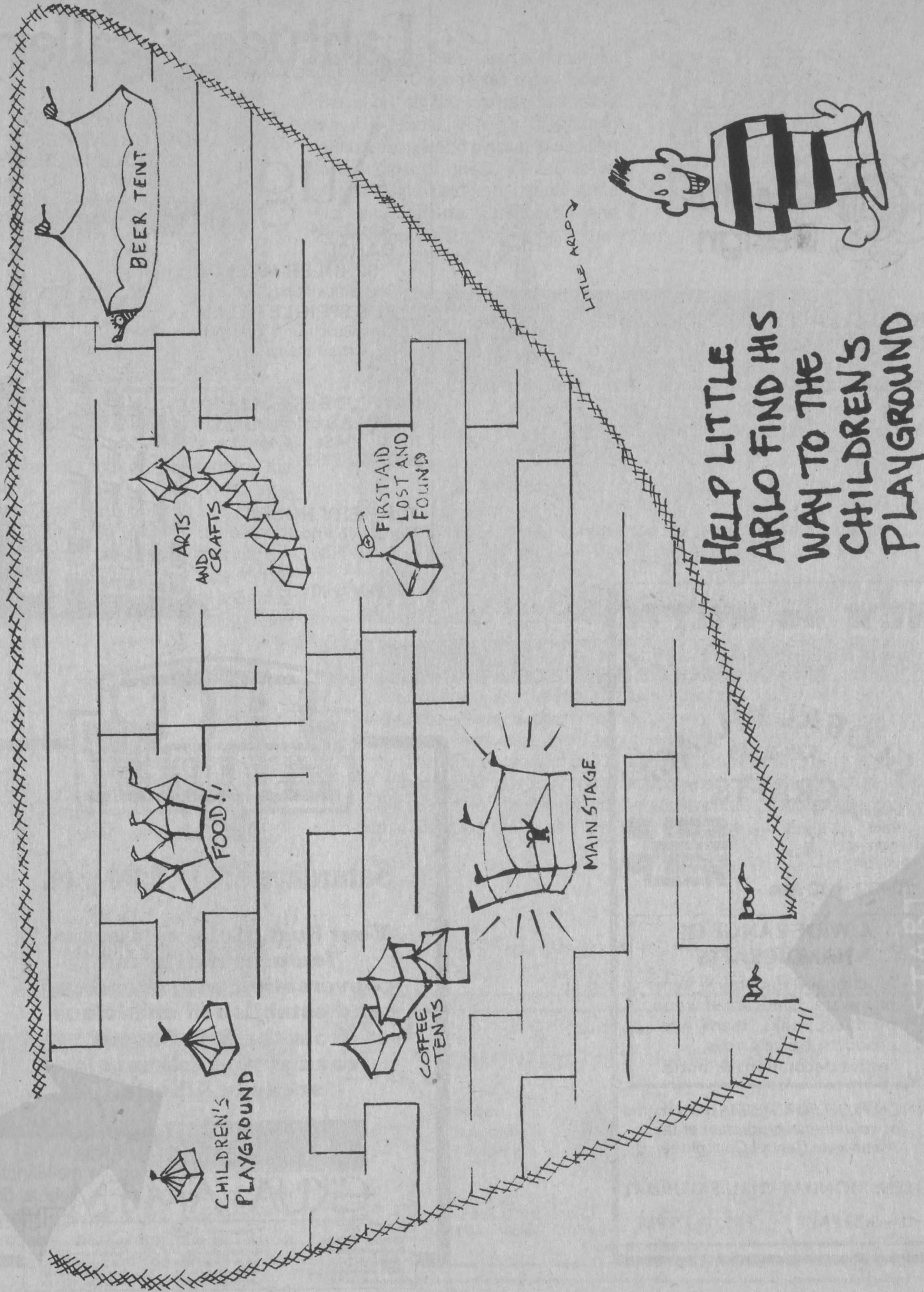
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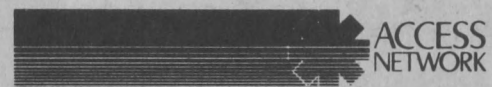
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Bob Greenwood and Dana Luebke breathe life into the legends of the Plains Indians. Their vivid and entrancing plays give the audience—young and old alike—a deeper appreciation of nature and imagination. Children and adults are sure to find their colourful costumes and animated performance both fascinating and delightful.



Grant MacEwan

T.A.L.E.S. with special guest GRANT MacEWAN

The Alberta League to Encourage Storytellers will be swapping and telling stories all weekend long. Their special guest Grant MacEwan, is probably best remembered as a former lieutenant governor of this

province, but he's also a wonderful storyteller. Through his many books and short stories he has enthralled many a reader with his fascinating tales of people and places. In addition to their special guest, T.A.L.E.S. includes Chris Lindgren, Marie Anne McLean, Barbara Spencer, Diane Zinyk, John Marsh, Tigg-Anne Andersen and Jonathan Dixon.

T.A.L.E.S.
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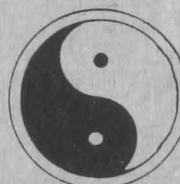
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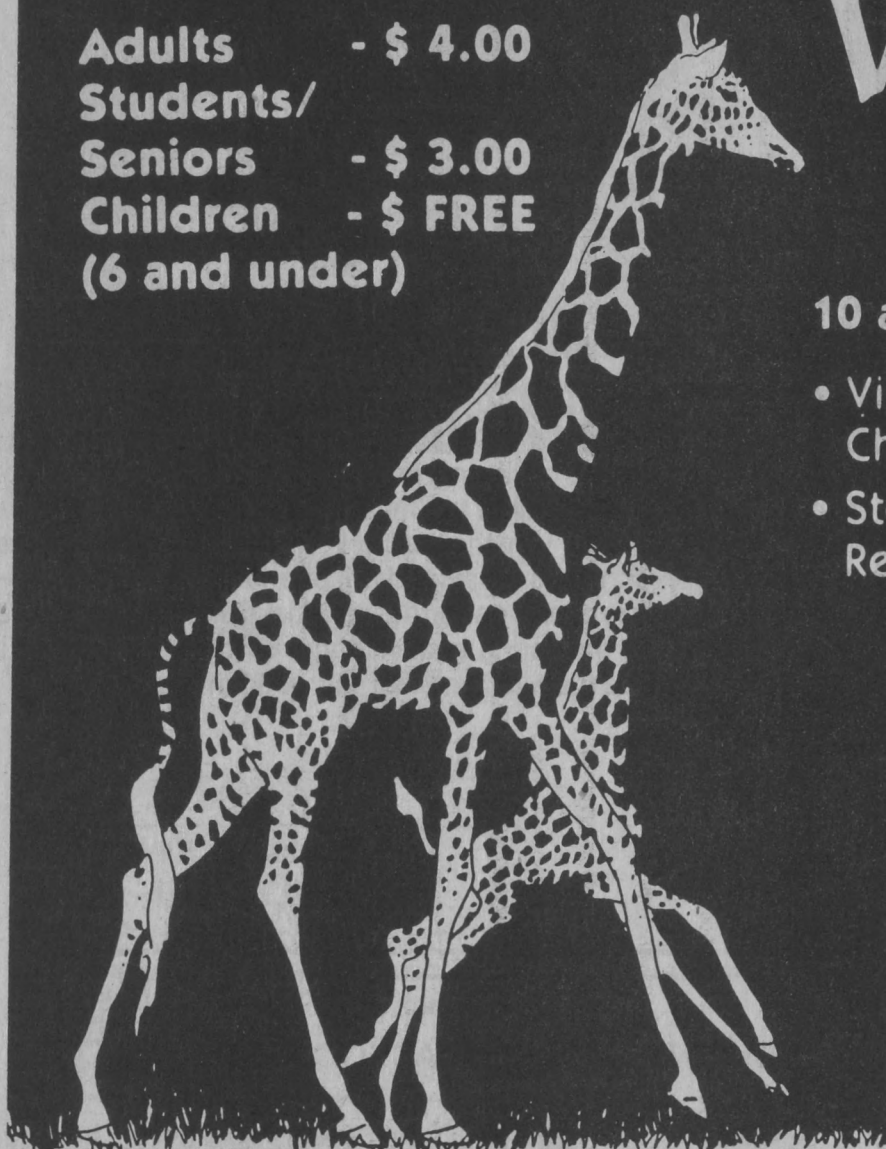
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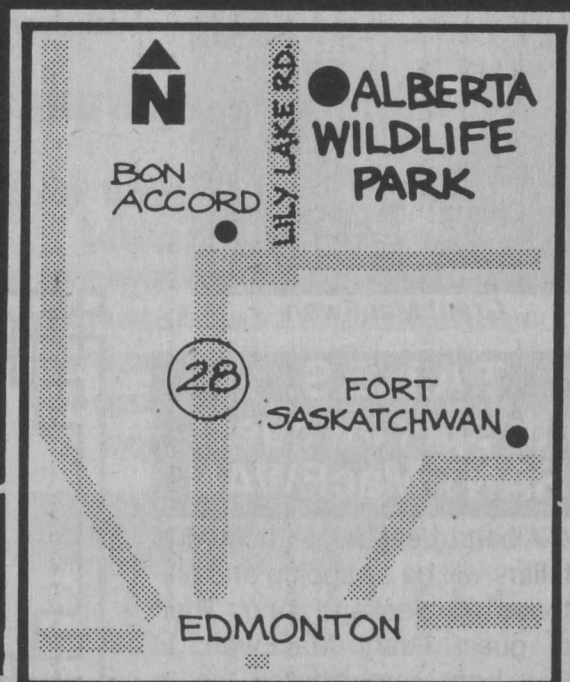
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Come Talk to the Animals

The Alberta Wildlife Park—a safe haven for a host of rare and endangered species from around the world. Nestled on the shores of Lily Lake, the 176-acre park provides sanctuary for some 2,500 birds and mammals, giving Albertans an exciting opportunity to observe exotic and local animals in natural settings which carefully duplicate their native habitats.

Since opening its gates on Aug. 17, 1980, the Alberta Wildlife Park has welcomed tens of thousands of visitors annually. Guests at the park are treated to the majesty of the snow leopard, the joyful antics of Vietnamese black pot-bellied pigs and the graceful beauty of Australian black swans. During the spring-birthing season the park is filled with the sights and sounds of what mother nature does best. At any time of the year there's something for everyone.

Aunt Helen's Petting Zoo is a must for kids one to 100. Here folks are able to hug and pet animals most have seen only in picture books or on television. What finer way to educate people about the need for wildlife conservation endeavors at home and throughout the world? This hands-on approach will help to bring about a clearer understanding of our relationship with and responsibility to the animals with whom we share the planet.

To further educate and entertain, Alberta Wildlife Park has a Travelling Petting Zoo. With an entourage of 55 animals from 10 to 14 different species, park staff tour the province, appearing in shopping malls, retail stores and at

community events. This program gives those unable to visit the park an opportunity to be exposed to some of the park's star residents.

One of the most intriguing projects at the Wildlife Park is the Animal Adoption Program. For a fee ranging from \$10 to \$1,000, families, organizations or individuals may "adopt" a species. Adoptive parents are presented with an adoption certificate, an information brochure, and have their names displayed on the sponsor board at the park's main entrance. Through this program, the public can play an active role in international wildlife conservation and have some fun, too.

The Alberta Wildlife Park, a non-profit foundation governed by a volunteer board of directors, is dedicated to the preservation and perpetuation of the world's rare and endangered animals. The exploitation and possible extinction of some of the earth's species must be a major concern to all peoples of all nations. Dedication and foresight are required if we are to ensure that future generations have the privilege of loving and living in harmony with the creatures of our world.

Come talk to the animals ... at the Alberta Wildlife Park. It's easy to get to. Just head north on 97th Street, past Bon Accord to Lily Lake Road, then turn left at the giraffe sign. The park is open from 10:00 a.m. to 7:00 p.m. daily. Make a day of it—talk to the animals, have a bite to eat at the licensed restaurant, or browse through the gift shop.

The Alberta Wildlife Park—phone 921-3918.

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Telephones

Mobile pay phones are near the Information tent by the main entrance.

Records

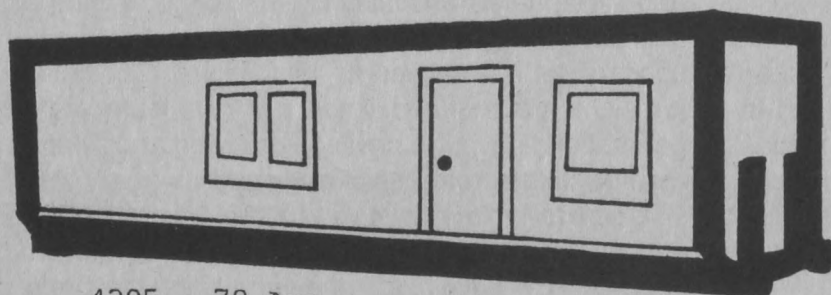
Albums by artists appearing at the festival can be found in the Records tent in the Crafts Pavilion.

Don't forget to bring your hat, sun-tanning lotion, mosquito repellent, sweater and shoes.

PLEASE PICK UP YOUR BLANKETS

Festival patrons should pick up their blankets at the end of each day and not leave them on site.

Blankets left on the hillside facing the main stage will be picked up by festival security and turned in at Lost and Found at the Information tent.



Northgate

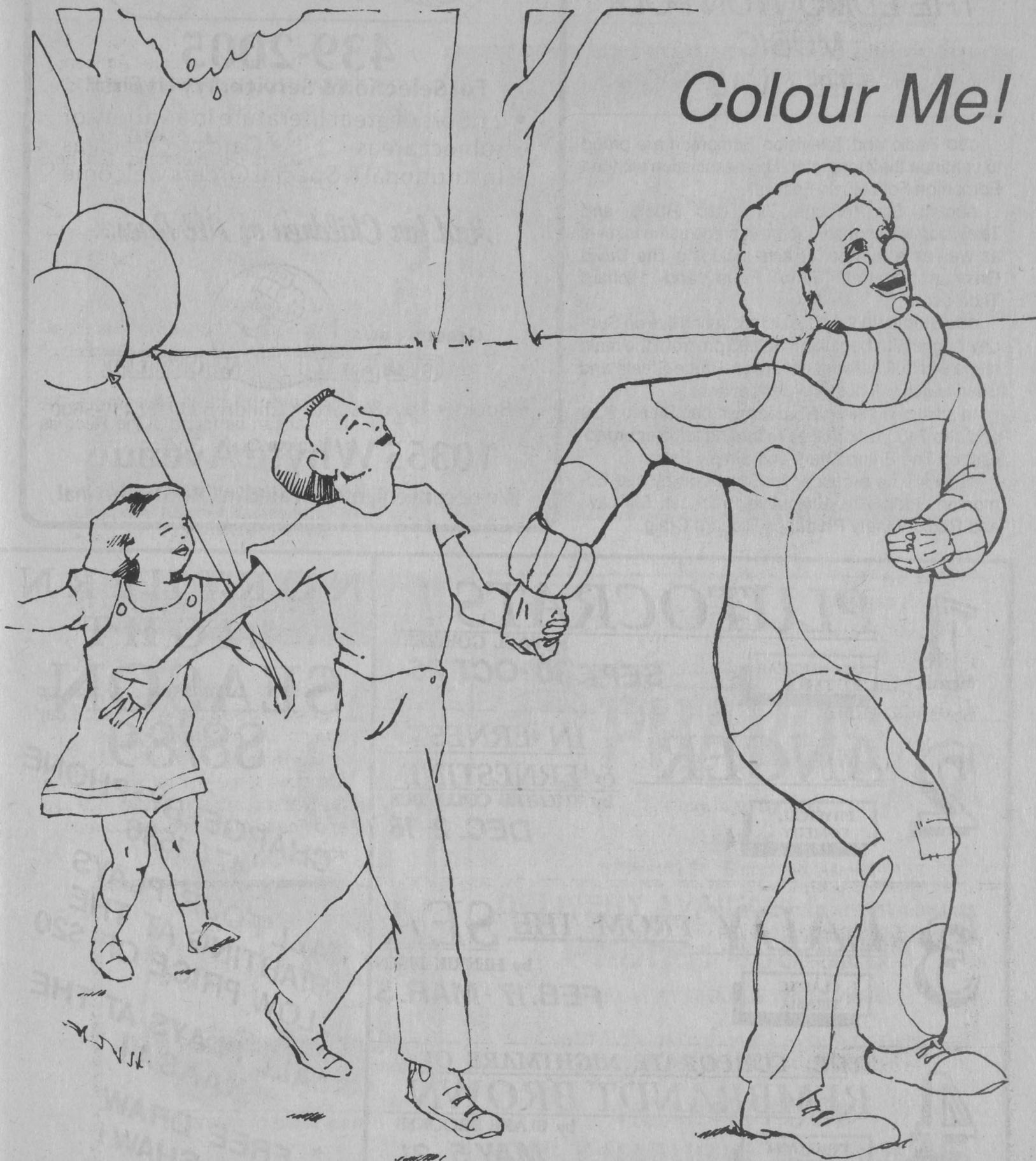
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August 5th through 7th, CBC Radio and Television will sponsor the main stage at the festival as well as a number of acts including The David Grisman Quartet, John Prine and Richard Thompson.

CBC Stereo 90.9 will be broadcasting live on Sunday August 7th beginning at 6:05 pm from the main stage with full network coverage. Bruce Steele and Shari Ulrich will host the performance.

In addition to the live broadcast, CBC Stereo 90.9 and CBC 740 Radio will be recording for later broadcast on The Entertainers and Simply Folk.

They will be produced in Edmonton by CBC Edmonton Radio Arts Executive Producer, Bill Law, and Radio Variety Producer, Richard Craig.



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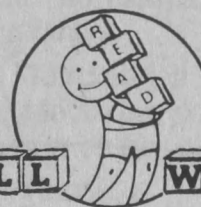
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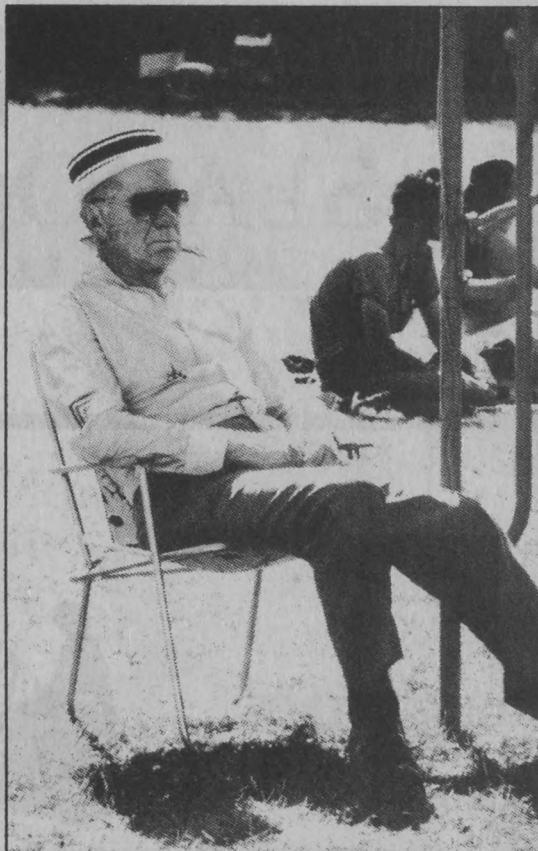
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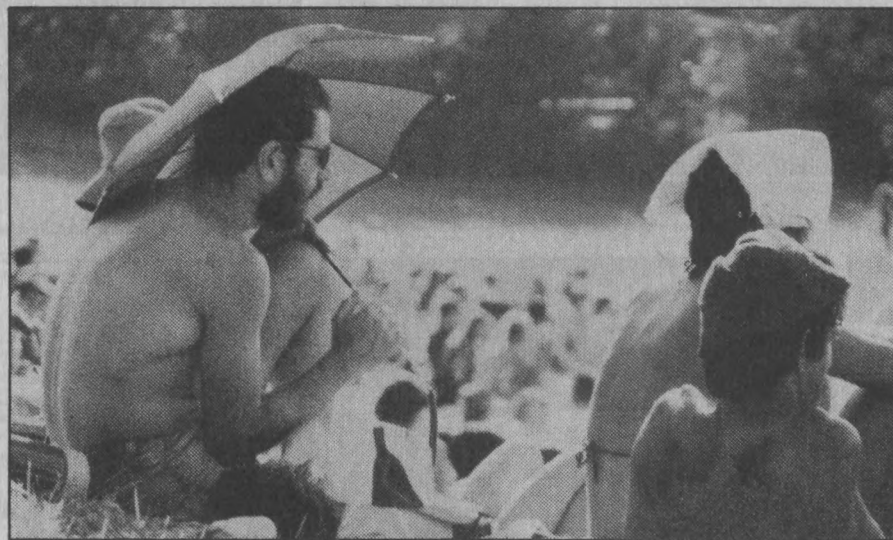
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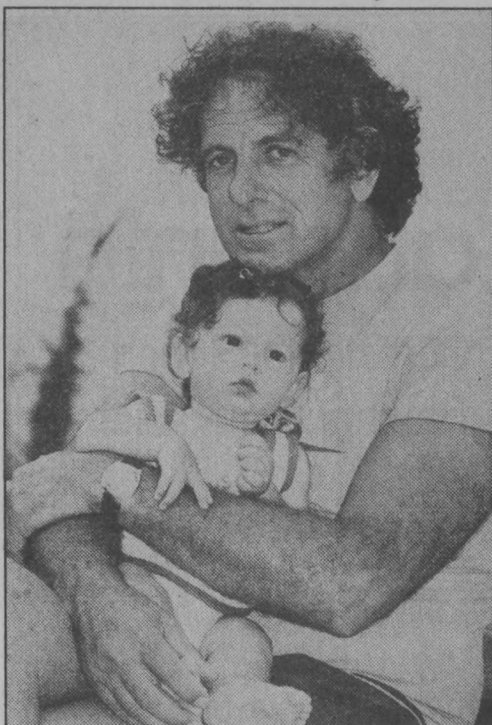
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When we were living at my grandmother's house in 1936 I remember a sound that used to float upstairs while I was supposed to be asleep. It was like boxcars bumping together as a great steam locomotive pulled them slowly from the rail yard. This clanking and banging was my father, playing in the quiet of the night when all of us were supposed to be asleep. There was a wonderful old rosewood Steinway in my grandmother's living room, and as he would practice I would listen, fascinated as he attempted to play through the first movement of a Mozart sonata or Brahms symphony arranged for four hands. He wouldn't play more than one chord without getting stuck. Sometimes after finishing a measure, he would go back again and start over. But somehow that sound of going back and forth and gradually getting to the end like a mountain climber who keeps slipping and sliding but still makes it eventually to the top—that was to me the first sound of music.

Excerpt from Vibrations, the adventures and musical times of David Amram, Viking Press (1968)

BURWOOD HOUSE



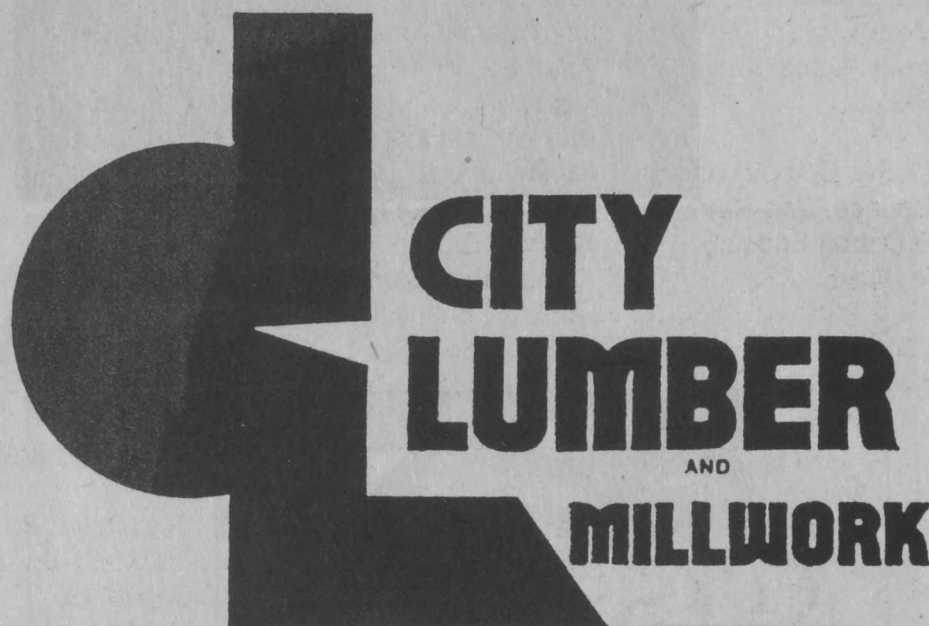
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Honky Tonk Angel, *Polydor*
We The People, *Polydor*
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Fly High
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The Sparrow, *Hickory*,
Funny Familiar Forgotten
Feelings, *RCA*

Bob Neuwirth

Back to the Front, *Gold
Castle*

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Home, *Capitol*
Colleen, *Capitol*
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John Prine, *Atlantic*
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Aimless Love, *Oh Boy
Records*
German Afternoons, *Oh
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Rault Brothers Band

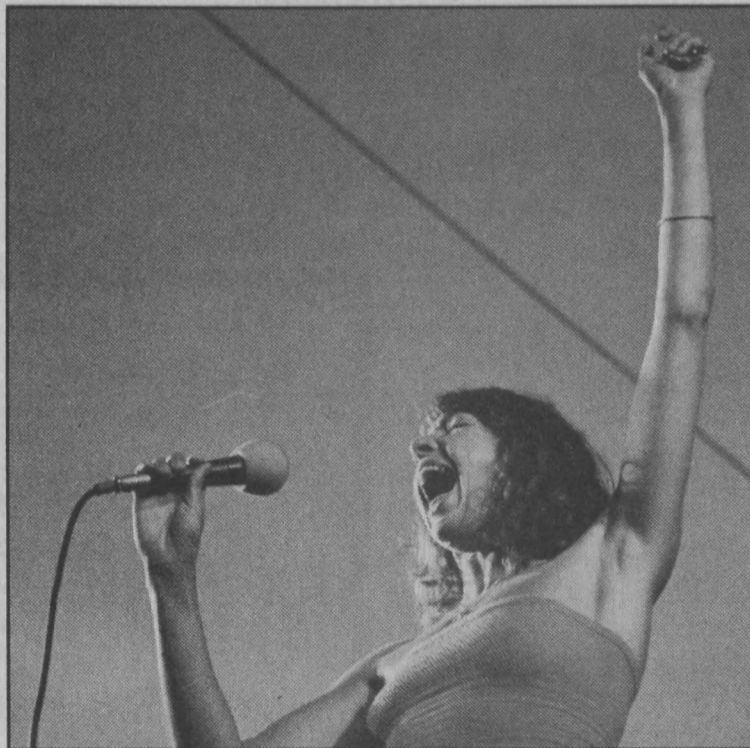
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Like Smilin, *Bearsville*

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Harlequinn Melodies, *RCA*
Looks Like Rain, *Mercury*
Frisco Mabel Joy, *Elektra*
Sings His Own, *RCA*
Heaven Help The Child,
Elektra
Live At Montezuma, *Elektra*
I Came To Hear The
Music, *Elektra*
Lovers, *Elektra*
Rusty Tracks, *Hickory*
His Eye On The Sparrow,
Hickory



Tom Russell

Road To Bayamon, *Stony Plain*
Heart On A Sleeve
Wax Museum, *Hardin & Russell*
Ring of Bone, *Hardin & Russell*

Leslie Schatz

Hand Sown, *Flyin' Partridge*
Flyin' High, *Livingroom Studios*
Run to the Wind, *Livingroom Studios*

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The Speckless Sky, *Windham Hill*
The Walking, *Duke St.*

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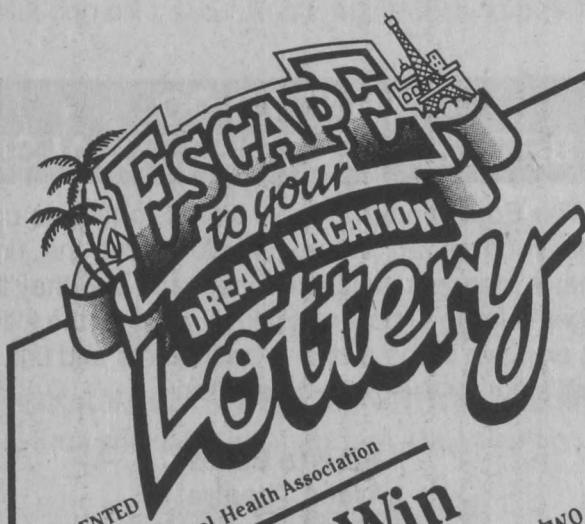
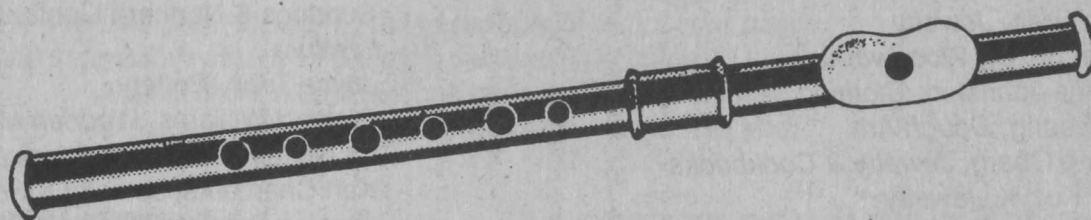
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Plain*
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Paul Hann, *Stony Plain*
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capuccino, espresso, café au lait, desserts ...

CLOVERDALE COMMUNITY LEAGUE

Ice cream ...

BRINKS CONCESSIONS

Booth #1: crepes, pop, lemonade, iced tea ...

Booth #2: hamburgers, hot dogs, pop, coffee ...

ELEPHANT EARS

Deep-fried pastry served hot with melted butter &
various toppings

SPANISH TUXEDO JUNCTION

Spanish meat pie, cheese pie, beef sandwich, shish-
kababs ...

and don't forget

THE BEER TENT

Saturday noon - 5:30 p.m. Rainbow Deli will be serving:
Black Forest ham, salami, roast beef, hamburgers,
home fries, vegetarian bunwich, pop ...

Concerts

Main Stage

FRIDAY

5:30

Tamarack
Colleen Peterson
Ken Whiteley Band
Roy Forbes
Ponty Bone & The Squeezetones

Butch Hancock & Marce Lacounture
Jimmie Dale Gilmore
Sylvia Tyson
Ian Matthews
Tom Russell Band

SATURDAY

2 - 3 p.m.

Jane Siberry

5 p.m.

Uncle Bonsai
James Keelaghan
Darden Smith
Papa John Creach
Hot Rize

Flaco Jimenez & Doug Sahm
Bobby King & Terry Evans
Richard Thompson
Lyle Lovett
Rick Danko & Garth Hudson
with the Colin Linden Band

SUNDAY

2 - 3 p.m.

John Prine

5 p.m.

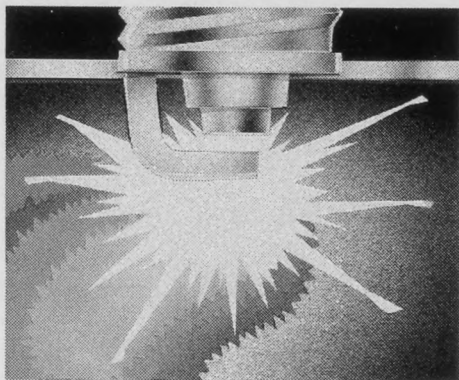
Figgy Duff
Snooks Eaglin
Grande Ol' Uproar
Bill Henderson
Long John Baldry
Bob Neuwirth

Mickey Newbury
Maria Muldaur with Amos Garrett
David Grisman Quartet
Bill Monroe
& The Bluegrass Boys
Finale

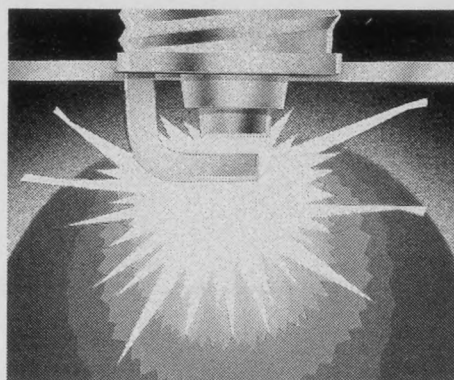
Your Emcees

Shari Ulrich, Ellen McIlwaine, Paul Whitney, Al Simmons & Bruce Steele

REMEMBER TO PICK UP YOUR BLANKETS AFTER EACH EVENING'S CONCERT
Also see **KIDS' SCHEDULE** on page 66, and **SITE INFORMATION & MAP** on pages 44 & 45.



Ordinary Combustion: With an ordinary gasoline spark development can be irregular. The result may be misfiring — even stalling.



Enhanced Combustion: Formula Shell contains a unique 'spark enhancer' which promotes the transfer of electrical energy to increase the efficiency of the combustion process.

The difference starts with the spark

The difference with Formula Shell is the result of its unique 'spark enhancer.'

It's a spark of pure genius. Formula Shell is a new generation of gasoline that actually improves engine performance by creating more efficient fuel combustion.

Formula Shell aids in the development of the spark in the crucial period after ignition of the gasoline. It helps prevent misfiring for more power, more consistently, from each cylinder.

Feel the difference

The result is a difference many people will actually feel after just a couple of tankfuls.

Formula Shell helps solve problems of hesitation, stumble, rough idle and stalling when they are fuel related.

It can improve the overall performance of your car by cleaning away harmful engine deposits.

More than just a detergent

Containing a unique 'spark enhancer' and an advanced detergent, Formula Shell delivers

performance benefits that may never be achieved by using 'detergent only' gasolines.

Tests show that with regular, uninterrupted use Formula Shell will clean engine parts to almost new condition.

Formula Shell means performance

Just ask team McLaren. The same ingredient that goes into Formula Shell goes into fuels used by this world class racing team.

So you get quicker response, smoother acceleration and better overall performance.

Plus you'll enjoy better cold-weather warm up and idling, and potentially better fuel economy too.

Take the challenge. Feel the difference. It's why the move is on to Formula Shell.



FORMULA Shell



The Move Is On



EDMONTON'S OWN PREMIUM ALE

YOUR NEIGHBOURHOOD BREWERY
IS PROUD TO BE A SPONSOR OF
THE 1988 FOLK MUSIC FESTIVAL



STRATHCONA ALES ARE 100% NATURAL. NO PRESERVATIVES OR ADDITIVES.

Your Information Edge

*Covering Summer
in the City*



**Edmonton AM
CBC 740**

Weekdays 5:30 - 9 am